

THE ETUDE

MARCH

1909



\$1.50 per year Theodore Presser, Philadelphia 15c. per copy

PUBLICATIONS OF G. SCHIRMER: NEW YORK

New Dance Music for Piano Solo

Gabriel Allier, Les Idoles (Idols of the Heart), Waltz, 75c
Graciously in style and conception; fine rhythm.

J. B. Bodi, Chanson Bohémienne, Intermezzo-Valse 60c
The most spontaneous and characteristic Gypsy Waltz.

Enrico Caruso and R. Barthélemy, Adorables Tourments (Love's Torments), Valse 75c
The reigning success of London, Paris and along the Riviera. The biggest hit since the "Merry Widow Waltz." As a song it is a favorite number on Mr. Caruso's program.

Emile Delmas, Valse Privée 75c
A little Waltz of careless and unconcerned gaiety of mood.

E. Launay, Elle est charmante (She is Lovely), Valse Boston . . . 60c
A languorous French Waltz of immensely captivating swing.

Alex. Matinsky, Les Chameaux (The Camels), Valse . . . 75c
A Waltz embodying alluring melody, elegant facility of style and genuine spirit of rhythm.

Armand Tedesco, La D'banaise, Valse languoureuse . . . 75c
The catchiest French "Valse lente" that has appeared for years.

WILL BE SENT FOR EXAMINATION

By the Man Who Taught MARCELLA SEMBRICH

The Technics of Bel Canto

By G. B. LAMPERTI
with the Collaboration of
MAXIMILIAN HEIDRICHTranslated from the German by
DR. TH. BAKER

Flexible Cloth: Price, \$1.25, Net

G. B. Lamperti is one of the most distinguished of Italian singing teachers, one of the few who has kept and who has been able successfully to impart the true traditions of the old Italian "bel canto." How he has done this is most delightfully in evidence in the singing of his distinguished pupil, *Mme. Marcella Sembrich*, to whom this book is dedicated.

It is written in a brief, concise style, with abundance of illustrations and exercises in musical notation. Breathing, tone attack and resonance, blending of the registers, vocal agility (coloratura), the trill, sustained tones and "mesa di voce" and the portamento are among the headings treated.

An important chapter is entitled, "Observations on Change of Register." Special characteristics of the different voices are discussed, with advice for each.

TO CHOIR LEADERS

YE MEN OF ISRAEL is the title of a special new Easter anthem. The text is from the Apocrypha and is a beautiful and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

We have also issued some new Octavo Easter Quarters for women's voices. Also some new Octavo Easter Quarters for men's voices. These are of very compact, good music with piano scores. Ask for samples.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

Base of Pittsburgh is a new sheet music for madrigal voice. It is a new and original setting of the text. It is a great text and E. K. Heyer has put great music to it. The anthem begins with a magnificent bass solo relative of a measure, followed by a charming chorus. So, we are we of the popularity of this anthem with choirs that have fairly good voices and that we offer to send a sample copy free to choir leaders who ask for it.

NEW PUBLICATIONS

Special
To
Readers
of
THE
ETUDE

WE want every teacher and lover of good music to become acquainted with the compositions of Mr. Sydney F. Harris. Mr. Harris' style of writing is forceful, dainty and convincing.

Romance—Piano Solo, 4; 4 Key, D. Beautiful for teaching.

The following lessons are fine for compositions, successful for teaching. Grade 3.

Grade 4. Beautiful for teaching.

Grade 5. Beautiful for teaching.

Grade 6. Beautiful for teaching.

Grade 7. Beautiful for teaching.

Grade 8. Beautiful for teaching.

Grade 9. Beautiful for teaching.

Grade 10. Beautiful for teaching.

Grade 11. Beautiful for teaching.

Grade 12. Beautiful for teaching.

Grade 13. Beautiful for teaching.

Grade 14. Beautiful for teaching.

Grade 15. Beautiful for teaching.

Grade 16. Beautiful for teaching.

Grade 17. Beautiful for teaching.

Grade 18. Beautiful for teaching.

Grade 19. Beautiful for teaching.

Grade 20. Beautiful for teaching.

Grade 21. Beautiful for teaching.

Grade 22. Beautiful for teaching.

Grade 23. Beautiful for teaching.

Grade 24. Beautiful for teaching.

Grade 25. Beautiful for teaching.

Grade 26. Beautiful for teaching.

Grade 27. Beautiful for teaching.

Grade 28. Beautiful for teaching.

Grade 29. Beautiful for teaching.

Grade 30. Beautiful for teaching.

Grade 31. Beautiful for teaching.

Grade 32. Beautiful for teaching.

Grade 33. Beautiful for teaching.

Grade 34. Beautiful for teaching.

Grade 35. Beautiful for teaching.

Grade 36. Beautiful for teaching.

SPECIAL Beautiful Edition of Copyright Music at Special Prices.

SACRED
The Homeward Way (Jensie Olivier) 2
Keys, Viol. Solo.

Nearer, My God, to Thee (Jensie Olivier).
The Shepherd King (Oscar Verne) 3 keys.
Kiss to All (Jensie F. C. Heyer).
In the Great Somewhere (Paul Dresser).
Bethlehem

Show Me the Way
God's Incomparable Son (Henry Van Rensselaer, S.J.).

EASTER ANTHEMS
Why Seek Ye Here the Living?
Hail to the Rising King.

CLASSICAL
Clock of the Universe, 3 Keys.
The Spy, 2 Keys, Bass and Baritone.
The Butterflies' Wedding (Guy Standing).
I Love You for Yourself Alone, 3 Keys.
The Curse of the Dreamer (Paul Dresser).
Davy Jones, Bass Solo.
Mid the Circle at the Bottom of the Sea.
Best.

For Love of You, 2 Keys.
In the Afterlife (R. J. Jose).
She Was a Soldier's Sweetheart (Church).
Across the Bar (Hoyt) Baritone Solo.
An Old Fashioned Couple.
I've Grown So Used to You (Thorland Chantway).

INSTRUMENTAL
Soul of the Rose Waltz.
Majestic Schottische (Pauline Story).
My Lady Fair Waltz (H. J. Jose).
The Proposal (Chantway by Chas. Miller).
A Wanderer's Dream (A reverie by Alfred Solman).

In the Days of Love and Roses.
Babbie Waltz.
Battle of Manila (Eduard Holst).
Meeting of the Blue and Gray (Theo. More).
Dance of the Meters.
Psyche Waltz.
Bench of Rags.
At a Ragtime Reception.
HERBERT H. TAYLOR
435 West 13th Street, New York City

SOMETHING NEW
O'Neill's Irish Music
Beautifully harmonized for the piano.
250 Airs, Marches, Jigs, Reels, Hornpipes, etc.
None of them included in Moore's Melodies.
Nothing Like This Ever Published.
Price, postpaid, ground paper cover, \$1.50.
Price, postpaid, cloth cover, \$2.00.
Also "The Dance Music of Ireland"
1,001 Gems, Classified, NOT HARMONIZED
Suitable for Violin, Viola, Cello, Double Bass, etc.
The first edition of Irish Dance Music
exclusive printed in America.
Price, postpaid, cloth cover, \$1.50.
Price, postpaid, cloth cover, \$2.00.
750 N. 10th St., New York City

AT THE
SMALLEST PRICE
POSSIBLE
MODEL ANTHEMS
Containing 26 Selections
ANTHEM REPERTOIRE
Containing 23 Selections
ANTHEM WORSHIP
Containing 20 Selections
ANTHEM DEVOTION
Containing 17 Selections
Price, 25 cts. each postpaid; \$1.80
per dozen not postpaid. A sample
copy of all four for 60 cts.

Each of these volumes contains a collection
of medium anthems of moderate length and
difficulty suitable for use in churches and
schools. The titles of the above collections are arranged
in the order of difficulty. Among the
composers represented are Schenker,
Bach, Handel, Mendelssohn, Spinnly,
Gounod, Beethoven, Vivaldi, Simeon,
Handel and Beethoven.

Let us send our list of new octavo music, also
our plans for sending "Octavo Music on
Also a price list catalogue, containing many
unpublished novelties.
Mail orders filled and filled to all parts of
the country.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

THEODORE PRESSER, Publisher
1712 Chestnut Street, Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

Sent for Examination

SHEET MUSIC FORM

Songs to be Sung
TO CHILDREN

The Star Puzzle Phelan .40
Silver Sails Coveley .30
The Offended Moon Phelan .40
The Dreamkin Tree Coveley .30
What Makes the Thunder Sound?
2 keys Phelan .50
The Star Fairies Coveley .30
The Playful Phelan .50
The Spiteful Ocean Coveley .30
The Sandman Mitchell .50

SHEET MUSIC FORM

Songs to be Sung
BY CHILDREN

Psychologists have found that the sub-conscious mind acts best during sleep, hence the most favorable time for applying auto-suggestion is the drowsy period preceding sleep.

After retiring at night close the eyes and relax as far as possible the muscles, then suggest to your sub-conscious mind that you desire to overcome nervousness, that you are going to overcome it, repeat this quietly but firmly as if talking to another, till you fall asleep. Do this every night for a few weeks; do not be in a hurry for results; the sub-conscious mind will act when it gets ready. A couple of hours before you are to play, sit in an easy chair, close the eyes, relax the muscles, and practice this auto-suggestion for a few minutes, then dismiss the subject from your thoughts.

When you come to play, if your experience coincides with that of the writer, and many of his pupils, you will have a new sense of power, buoyancy, and self-control that will astonish you. If not successful in the first attempt, do not be discouraged. Keep at it, the result will eventually come. Teacher, do you wish to inspire your pupils? Tell your sub-conscious mind so every night; you will soon feel a sense of power to which you may have been a stranger. The writer in a fragmentary way has only touched the borders of his subject and thrown out a few hints that may be helpful to the teacher. If it be thought that these ideas are fanciful, a study of James' "Psychology" and Worcester's "Religion and Medicine" (particularly the latter) will show that what has been said in this article rests upon a sound, psychological basis, and that the power of sub-conscious mind has if anything been understated.

THE "PSYCHOLOGICAL MOMENT."

BY PHILIP DAVENSON.

MANY a fine music lesson falls on barren ground, many a fine historical fact is forgotten, many a masterpiece is despised because a teacher does not know what is meant by the psychological moment in which to deliver his message.

He must learn to create the right atmosphere in which to work and know the time when the ground is ready to receive the seed. The swan saved himself from the knife of the gamekeeper by his song given at the right season. To save our pupils from lassitude and inattention we must be ever on the alert to know the right time to deliver each point. It is far better to prevent inattention than to cure it. We can only prevent inattention by keeping up the interest. We can only keep up the interest by understanding the who and the how of the situation, or the lesson.

What is meant by the who and the how? The who is the temperament and the individuality, and the how is the right way of arousing that temperament and creating the psychological moment in which to teach.

Suppose Howard comes to his piano lesson after a hot fight with the boy next door, or a dose of discipline from his austere mamma, how much will a set talk on politeness or music benefit the young gentleman? How much would such a lecture benefit you, dear teacher, if you had just had an unpleasant experience? Now, then, poor Howard, in his present state of mind, not having had so much practice in the art of self-control as a teacher, must be treated with a little indulgence.

Better begin the lesson by making a droll remark. It does not matter if the remark seems to be a thousand and one miles from music. You make Howard smile. Ah! he has forgotten the trouble, the disordered, troubled mind, you have created a different atmosphere. You have done more; you have enlisted him as a soldier ready to help you overcome the harassing difficulties of boy-music study.

Aline is going to a party. She has on a dress of stunning beauty and such harmonious colors that of stunning beauty and such harmonious colors that the little lady with contempt. Suppose you say to her: "Now, my little friend, if you do not pay attention, I will keep you half an hour overtime," what would the result be? One word expresses it—a fight. And if the teacher wins the victory, we very much fear that he would not deserve to be crowned with a laurel wreath.

But how much better it would be for the teacher to say: "Aline, is there going to be dancing at that party? I used to love parties when I was your age

and I often played the dance." Aline looks interested and forgets to feel her dress to assure herself that it is in place, and answers: "Yes, sir, but I can't play a dance." "Yes, you can," replies the teacher. "Here is a waltz; can't you play it?" "Certainly," exclaims the interested little girl.

Suppose you have always had trouble with Aline on account of time or phrasing, is not this an excellent time to discuss it from the standpoint of dance? This party, which has frightened the unthinking teacher into bullying a little girl because she has not the head of a woman on the shady side of forty on her shoulders, has proved of genuine assistance to a teacher who is wide-awake in clearing up difficulties and presenting in concrete form musical ideas that are going to find a place in the musical memory of a child's mind.

The lesson is over, the child in the one instance may go away conquered, but her mind is also in a condition of defeat! We wonder how much mental advancement has been made, and how much of that lesson will be remembered ten years hence. We very much fear that the struggle will be remembered long after the music is forgotten. The teacher comes away from the battle vindictive, irritable, nervous, ready for the next pupil; the atmosphere she carries will not be blotted out and the child's mind which comes next to know it will be influenced by it, for a child's mind in some ways is more acute than matured people are apt to realize. In the case where the teacher has aroused healthy interest, the teacher is also refreshed and strengthened, because she has given her mental strength and aroused mental activity in another, and, strange to say, in the mental world the result in such cases is always reciprocal.

If a teacher wishes to correct a particular fault, it is best to abide and watch and try to find the exact moment in which to send that point home with telling impression. A good way is to bring a very attractive piece in which that fault will be painfully apparent. Then the pupil will invariably ask: "Why can't I get that like you?" Now his interest is aroused; take your opportunity by a thorough explanation of the error and rest assured you will have the attention of the scholar.

I caught the attention of a restless boy by asking him if he were interested in geography. "Yes," came the response. Then I asked him if he liked history. "Yes," came the response. "Then I will give you the national airs of all nations." Now, this boy, who had been careless about note reading, began to improve and make active effort. Was it not better than though I had given him pages of academic studies which he would not have looked at or studied, except under stern compulsion, or if I had given him a severe lecture on inattention and its evil effects?

SOME MUSICAL DON'TS.

BY T. C. JEFFERS.

Don't choose the pianoforte for your instrument if you have greater natural gifts for the big drum.

Don't take the length of your practice-time to chance. Set apart so many hours for practice (from one to four) and do not allow that time to be shorted, even for a single day, especially for the first few months.

Don't make perpetual easiness to the instrument. Sit upright, and yield easily to the movements required by the execution of the piece.

Don't be eccentric at the keyboard, and don't be stiff.

Don't arch your knuckles like unto the back of a camel. The back of the hand, to the middle joint of the fingers must be nearly level. The remainder far. Keep the wrist level, also, especially in playing octaves.

Don't play with your fingers sticking straight out. That is a natural position for a bunch of radishes, the fingers like so many little hammers. Shape the keys with the points.

Don't stiffen any of the muscles of the hand or wrist. It is impossible to play well with a stiff hand or wrist. The pair of cords running down the center of the inner side of the wrist must not protrude much. If they do you may be certain that the wrist is stiff.

Don't constrain the hand. Play always with relaxed muscles. The wrist must be easy and loose.

Don't fail to begin each day's practice with exercises for obtaining a loose wrist or in octaves if the student's hand be large enough.

Don't begin your practice with a weak, irregular touch. The fingers should be raised as high as possible, and the keys struck with crisp firmness and precision, but without any feeling of heavy pressure, stiffness or bearing heavily upon the keys.

Don't practice even finger exercises and scale runs with different rhythms, and with varying degrees of loudness.

Don't stumble or hesitate, even at a first reading. If you do you may be quite sure that you are practicing too fast. Take it at a slower tempo.

Don't begin twice. Look at a piece carefully and begin with the firm resolve that you will not stop, no matter what happens.

Don't play out of time. You should be able to count aloud regularly throughout the piece, giving advancement has been made, and how much of that lesson will be remembered ten years hence.

Don't repeat a piece over and over, like a machine wound up to go forever. Seek briefly for the difficult passages and practice them a dozen or more times than the rest. Do this each time that you play the piece through.

Don't begin exactly as you did the last time. A measure or so before, and in this way connect the more easy portion with the difficult.

Don't think the gift of musical memory is shared by only a few. I have never yet met a student who was unable to memorize when properly taught. Memory is like a muscle; if you do not use it it will be weak; constant exercise alone makes it strong.

Don't memorize the printed notes upon the page. You will never succeed in doing it perfectly, and will soon forget. They are only signs for things to be done. Why not remember the things themselves?

Don't half-memorize any piece. If you forget a part it is because you have imperfectly connected that part with what comes before it. Play over with the aid of the printed notes, the preceding history, the points which you have forgotten.

Repeat several times slowly and carefully, observing the shapes which the notes take upon the keyboard. If you again forget, repeat this process until you have the whole piece perfect.

Don't avoid playing before people. On the contrary, seek every opportunity of doing so, even if it be only one of your own family. It is in this way alone that you can acquire confidence and true mastery.

Don't allow your attention to be taken off the performance by the presence of anyone. Fasten your mind firmly upon what you are doing, and pay no attention to any movement or sound near you. Listen to your instrument and to nothing else. This is the true cure for nervousness.

Don't consider that you know a piece till you can play it perfectly from memory before an audience. This is the only reliable test of thorough knowledge.

Don't regard the piece given you as poor music because you dislike it. Your taste may be poor. It is your duty to understand the best music, and that which takes your fancy at the first hearing.

Don't use the pedal between two opposing harmonies. Please don't.

Don't put down one hand after the other when striking chords for both hands. Every note must be struck exactly at the same instant, unless otherwise marked. This very common fault of beginners makes one fancy that the two lobes of their brain do not work together, but, like a team of badly managed horses, pull one after another.

Don't begin to perform mechanically or thoughtlessly. Have the love of beauty in your heart.

"Melody" is the war-cry of dilettanti, and certainly music without melody is no music at all. But observe what they mean by melody, namely, that which is easily intelligible and pleasing in rhythm. But there is melody of another type; you have but to open the pages of Bach, Mozart and Beethoven, and it will smile upon you in a thousand different ways and strains, its acquaintance will soon make you weary of the poverty-stricken sameness of modern Italian airs.—Schumann.

THE ETUDE GALLERY OF CELEBRATED MUSICIANS

How to use this gallery. 1. Cut on dotted line at left of page (this will not destroy the binding of the issue). 2. Cut out pictures, closely following the outline of the picture. 3. Use the pictures in class work or club work. 4. Use the pictures to make musical scene books or portrait and biography by pasting in the book by means of the hinge on reverse of the picture. 5. Paste the pictures by means of hinge on the fly sheet of a piece of music by the composer represented.



Adolf Von Henselt

Gioacchino Antonio Rossini

Carl Heinrich Reinecke



Franz Xaver Scharwenka

Clara Josephine Schumann

Christian Sinding

Musical Europe of Yesterday and Musical America of To-day.

Reflections upon the Study of Music and Pianoforte Playing as Taught
in Europe Twenty-five Years Ago, and as Taught in America Now

By W. H. SHERWOOD

It thus came to pass that while studying the "Emperor Concerto" of Beethoven with Kullak and hearing that master play the concerto (as finely as I ever heard it played at any time before or since) I was learning the foundation of interpretation for this concerto in more varied and authoritative ways, that could be depended upon for future use, with Weitzmann.

My record as a teacher and interpreter of music for the young has been grounded more upon what I call the line of study has led me to develop than upon anyone's technical "Method." I had had the good fortune to study music at home along similar lines at the beginning, as my father, the Rev. L. H. Sherwood, M.A. (principal of Lyons, N. Y., Musical Academy), insisted upon my understanding the theoretical side of music and the construction of scales and harmonies, and that I should have a knowledge of modulation, etc., as well as technique. To such an extent was this fully allowed that I was obliged to study the theory as well as the technique. I began, first, although I graduated at the "Lyons Musical Academy" under his tuition, after having played through the Czerny "Velocity Studies" up to the full metronome requirements.

MUSIC FIRST. TECHNIC SECOND

The habit of looking at a piece of music as a composition, with a trained mind, so as to identify and sense the laws of rhythm, harmony and otherwise, governing the interpretation of such composition, is necessary to every musician at the piano and every pianist who would be a musician. I have found such a habit the real guide to *technic*, for *music* is first and *technic* second in order, from a logical standpoint. The one makes new demands of its own upon the other.

The musical sense calls for relative proportions of strong and weak tones between the different parts. In nine cases out of ten we find the fifth and fourth fingers of each hand should produce the strongest tones in the composition, while the fingers that are naturally the strongest should be taught to play delicately and should be so trained that they can be held in abeyance, not being allowed to exert their own crude force against the keys.

Such a consideration is a guide to a training of the arm, hand, wrist and knuckles, in order to gain the power of managing the inevitable, accessory functions in their relation to the control of fingers and finger expression. In addition to the physical training there must be added intelligent training of all such functions back of them, that the average hand can be governed for the necessary musical discrimination. In fact, the physical strengthening and conditioning of the arm, hand, wrist and knuckles must not be properly freed from obstructions—in most cases insurmountable impediments to artistic success—in any other way. The man who got his name into print several years ago quite extensively as "The Hand That Shakes," was certainly better at cutting a ligament, in order that one might stretch the fourth finger better, than he was at making the fourth finger better, was evidently not intelligently alert to the modern possibilities of training the arm, wrist and knuckle combinations as an aid thereto.

Good piano technique, and the ability to control it with necessary beauty and variety of touch, depends upon many more things than one can find in printed etudes and "methods" on the shelves of the music publishers. In many cases, the way to play less musically and to narrow one's resources down to one-sided limitations and to much disappointment is to simply keep right on practicing more etudes and more technique, according to out-of-date, limited, undiscerning standards.

In a former article, published in the July *ETUDE*, I referred to Kullak and Deppe. Kullak had unlimited technical resources, a beautiful range of tone color and artistic sense of proper touch, in his interpretations of music. He proved a very valuable teacher, as many of the best concert players and piano teachers of the present day can testify. Deppe did not play at all, but he proved to be of value in most important and practical ways, that Kullak, with his splendid concert playing, had overlooked in my case. Deppe took pains with little things and necessary ones. He took the trouble to

Grieg was a very clever pianist himself, he had some of the unusual principles of managing the hands with independent finger positions and complete sensitivity of touch at the finger tips, with a technical individuality that is as rare as it is effective. But when talking about Grieg (as I did subsequently to Herr Schleinitz—the then head of the Leipzig Conservatory), this gentleman expressed a “regret that a man of such natural ability as Grieg, should have left in such a crude condition and strayed so far away from their artistic goals.”

I arrived in Germany to study music some time after the death of Carl Tausig, with whom I had originally hoped to study. Dr. Wm. Mason, from whom I had received the most valuable lessons—all too short ones—had recommended two teachers, one was Theodor Kullak and the other Carl Tausig. I went to

the leading teacher of harmony, counterpoint, composition, instrumentation, etc., under Tausig. I probably learned more from him than from any other teacher, although he had influenced my entire musical education, rather than from any of my piano teachers. Weitzmann was held in the highest esteem by the greatest masters at that time, and was so much respected by them that he was an enthusiastic pupil of Tausig, Kullak and himself) that "if he were young, he would go back to school with Weitzmann," and that he was a "superiority." The practical and appreciative way in which Weitzmann adapted his theoretical instruction to the expressive reading and understanding of the music, and the way in which he was able to enable me to put additional artistic touches into the more or less crude habits of technical practice of the numbers in my repertory.

Inner consciousness, the emotional and the physical faculties of student, are all awakened through the combination of effective drill in technique on the one side, combined with the habit of investigating laws of musical construction on the other side. The elements of music on the other side. I would find many additional means of enriching and idealizing a performance and interpretation, i.e., the artistic side, and I would not forget during my search for musical contents.

WEITZMANN AS A TEACHER

Part of the time Weitzmann asked me to write exercises in harmony and counterpoint, etc. Then by turns he took up the works of the great masters and analyzed the processes employed therein to construct their compositions. He had the habit of writing three words at the top of the page, on a piece of music to be analyzed, or to be written, as the case might be: "Melody, Harmony, Rhythm." Weitzmann found out where accents belonged; he found melodic accents and knew how to classify their relative values; he knew the melody of a phrase, the value of the rhythm or measure beat, to the meter and to the scale and intervals, to the harmonic sense and coloring and to the relative duration or rapidity of different intervals.

Again, while learning to write harmony according to correct rules. Weitzmann found out, and knew how to explain, the expression in harmony, its accents, its leading tones, its suspensions, syncopations and resolutions, in their relations to the rhythm and melody of the piece and to each other.

Weitzmann took the Schubert dances for four hands at one lesson and the Schubert marches for four hands at another lesson and got me into the habit of looking for the melodic peculiarities, the rhythmic individuality and harmonic effects (dissected and more or less isolated from each other and then again blended together) as intended by the composer. He took the fugues of the "Well-tempered Clavichord" and soon developed the fact that if one would take definite note of the movement and exact rhythmic beat of the theme, and notice equally the peculiarities in the melody, its intervals, variety, touch and dynamic treatment being longed thereto, along with proper understanding

[Enzow's] late-fifties years as Japan was very remotely removed from what we term modern or Western civilization. Today she is a wonderful advance in half a century. I wish to say that the Japanese people, and especially the travelers who have had the opportunity to visit Japan, are now so much more intelligent and more cultured that they believe that it is the same country. An educated American, however, knows that it is not the same country, and he has a new step to realize what it means. During the last fifty years we have had a new kind of music, and in Japan, too, there are art centers for purposes of music study. These centers have been established in order to give the Japanese people a new motive ability to originate, to invent and to improve his in many cases. The result is that America has produced musical pedagogical methods in many ways that are far more advanced than those of Japan. The work of Enzow's years to compare with the splendid efforts of the late Dr. H. A. Clarke and many other able workers. It is well for you to be acquainted with the fact that there is a great wealth of musical achievement in Europe.

No age in the history of music ever showed as much development and promise as the present one but we are accustomed to wait until the epoch-making composers have passed away before admitting their claims to greatness and immortality. Beethoven did not have a fashionable tailor in Vienna, and he was not nearly the success, during his time in that city, that Czerny was. Wagner was the target for the most virulent detractors nearly all his life.

Liszt, Rubinstein and Grieg were the victims, during my own personal experience in Berlin and Leipzig, of severe criticism and as much antagonism in the Royal High School at Berlin and the Conservatory at Leipzig, as a political candidate meets with at the present time from the opposition party. They would allow no works of Liszt or Wagner to be studied or performed in the school under Joachim, during my stay in Berlin, and a similar state of affairs prevailed at Leipzig. Rubinstein gave a recital in the Gewandhaus, which I attended;

gave a recital in the two leading papers in Leipzig gave him scathing criticisms. He did not play the piano according to their "methods" and standards, and his expression was not sufficiently tame to suit their ideas of conventionality; while his masterly genius, so absolutely beautiful and convincing in his playing, was not sufficiently "correct" and "orderly." The Rubinstein gave a concert with the Gewandhaus Orchestra—not one of the regular series, for he was not invited to be one of their soloists. He introduced some of his newest compositions; he directed a symphony and played his "Fifth Piano Concerto in E-flat" with distinction, wit, and feeling. He conducted, and played, his own playing himself. This effort was not treated with any more respect and appreciation than the earlier recital.

LESSONS WITH GRIEG

During my stay in Leipzig, where I studied counterpoint and musical form and instrumentation with Richter, I heard the first performance of Grieg's wonderful "Concerto in A Minor." It was played by Edmund Neupert, the Norwegian pianist, who afterwards came to America, and I believe died in New York. Edvard Grieg conducted himself. The date of this concert was some three years earlier than that given by the New York papers, upon the occasion of the new Grieg dedication, a date in which it was erroneously stated that Grieg performed his concerto at the Gewandhaus for the first time.

I called upon Grieg the next morning, being so delighted with his music, and I had the rare privilege of studying his concerto with him and also his piano sonata, two of the sonatas for violin and piano and quite a number of his solo pieces and songs. I spent the best part of a month—as many hours a day as I could possibly practice—under the almost daily supervision of the “Northern Chopin.” No one will dispute the genius and human sympathy, the heart and truth in Grieg’s music, nor the wonderful originality and striking coloring thereof. All of this was duly impressed upon me at the time, in my enthusiasm for this genial, happy and friendly man.

ADOLF VON HENSELT.

(Hen'selt)

HENSELT was born at Schwarzbach, Bavaria, May 12, 1814, and died at Wambrun, October 10, 1886. He early went to the University of Bonn, where, as a pianoforte player, he attracted the attention of a musician attracted the attention of King Ludwig I of Bavaria, through whose influence he was enabled to study under Hummel, and he spent two years in Vienna, where he studied theory under Sechter. In 1836 he was obliged to leave his country, owing to ill health brought on by overwork, and the following year he was able to tour Germany. His concerts were a great success. In 1840 he married, at Breslau, and later proceeded to Berlin, where he attracted attention in Imperial circles, and was offered a lucrative position as instructor in the schools for girls. He received the Order of Merit, and was also appointed chamber virtuoso to the Empress, and instructor to the princes. His playing was characterized by remarkable power and brilliancy, and his chord-playing is said to have been un-

perb; in this he was aided by a peculiar hand formation which enabled him to give an almost orchestral effect to his playing. The most famous of his compositions is the F minor Concerto. He also wrote much chamber music, and some technical studies. Henselt was held in very high esteem by his musical contemporaries.

(The Hindu Ocellus)

XAVIER SCHADRUENKA

SHAR-ER-SCHARWENKA
(Shar-uen'ka)

XAVIER SCHWARWAK was born January 6, 1860, at Samter, Polish Prussia, where he was the father moved to Posen, where he was born. He was a musician, though it was not till 1865, when his father moved to Berlin, that Schwarwak began to adopt music as a profession. Here he was introduced by Kullak to such good purpose that in 1868, when he was 8 years old, he was appointed teacher of music at the Conservatory. He then toured Germany, giving recitals, which were extremely successful. In 1881 he was appointed pianist to the Conservatory, and in the same year founded the Schwarwak Conservatory, which was later associated with the Conservatory of the University of Berlin. It was at this time he composed his first symphony, a minor concert, which was much admired. In 1891, when he was 31 years old, he came to New York, where he was appointed to the Conservatory, but after ten years returned to Berlin, where he was appointed Professor of Music, and later a Doctor of Music, Royal Prussian Chamber Music Director, and a Senator and Senator of the Prussian

He has written a considerable amount of music, including an opera entitled "Mataswintha," and has been very successful in the smaller forms. His Polish dances are familiar to most pianists. Scharwenka's pianoforte technique is remarkable for brilliance of tone and clearness.

GIAOCCHINO ANTONIO ROSSINI

(Res-see'nee)

ROSSINI was born at Pesaro, in Italy, February 29, 1792, and died in Paris, France, March 18, 1868. His father, a born lawyer, and his mother a singer, so that he was brought up in a musical atmosphere. At the age of four his father took him to Bologna, where he remained in Bologna during their travels in search of a living. Here it was that Rossini first saw his first opera no. 1, *La Cenerentola*, which he produced in Venice, 1810. His first real great success followed three years later, when *Tancredi* was produced in Venice, 1813. From 1813 to 1819 he began to realize they had a genius among them. His next great success was *Maestro di Villa*, produced in Rome in 1817. His next opera was a dismal failure, but its second performance was a dazzling success. In 1820 he was engaged to produce an opera for \$50,000 in five months. Foggia, London, however, did not please the king, so Rossini and Rossini departed for Paris. Rossini was then to manage an opera house, but met with a failure which wise dis-

His last opera, *William Tell*, was also his greatest. He wrote no more during the remainder of his years, except *Stabat Mater*, in 1832. He returned to Italy in 1836, but seven years later he was back in Paris, where he remained, delighting the exacting Parisians with his whimsical humor and satirical comments until he died. (The Etude Gallery.)

CLARA SCHUMANN

(Shoo'-mah)

The subject of this sketch was the daughter of Friedrich Wieck, and was born on September 13, 1819, and died at Frankfurt, Germany, in 1885. She studied under her father, and it was not long before her ability manifested itself. In 1836, at the age of 17, she made her first appearance in the concert hall at the Gewandhaus Concert, playing the F minor Concerto of Chopin. Her astonishing skill and her extraordinary insight won her many distinguished friends among the great men of the age. Goethe, whom she met while being at Weimar. She then toured Europe, and received enormous success, especially in Paris, where she met and became the friends of Mendelssohn, Meyerbeer, Chopin and Kalkbrenner. In 1837 she was admitted into the Conservatory, and was admiring very much. She did not come to her own. In 1840 she married Robert Schumann, in spite of active opposition on the part of her father. The happiness of their union was marred by the fact that she showed to her husband much devotion she most beautiful romances in the history of at Düsseldorf. Schumann's nervous breakdown which culminated in his subsequent insanity, only to increase her devotion to him, summed her career up. In 1878, when she became a teacher of piano at the Leipzig Conservatory, she died. It is interesting to estimate the value of the music she did in popularizing Schumann's music.

ARL. HEINRICH REINECKE

(Ry'uck-ke)

REINKECKE was born June 23, 1824, at Altona, and was taught chiefly by his father, a farmer. In 1843 he toured the North German states, and in 1845 Leipzig was his home for a while, but further concert tours followed, and in 1846 he made Cologne, Pilsen to King's Mountain, and then to Berlin. In 1847 Christian Villers, a friend of his, became a teacher at Cologne, but moved in 1854 to Breslau, where he directed the orchestra. In 1855 he went to Leipzig, becoming director of the conservatory, a position relinquished only in recent years to Arthur Nikisch. He was also a professor of piano, and a fine pianist, and a favorite playing and composing for the Leipzig Conservatoire. In 1897 he became head of that institution, retiring in 1902. He devoted himself to teaching, and he found time to make frequent tours throughout Europe which have always been successful, and he is the composer of a large number of works. Reinkecke belongs to an older generation, and is the symphony for Wagner and Liszt, and the hol-holed romantic composers of the 19th century. He has written for Mozart and Mendelssohn, and has not unfrequently been severely criticised for his conservatism. But he is, none the less, a composer of considerable power. He has been such men as Chadowick and Josefomy of America, Sullivan of England, Max Bruch of Germany, and Svendsen of Norway.

CHRISTIAN SINDING

Sin'ding)

SINDING was born at Kongberg, Norway, January 11, 1856, and when quite young, trained a talent for composition. After studying law in Copenhagen, he returned home, where he became a lawyer. In 1874 he placed himself under the stern rule of The Leipzig Conservatory, where his teacher was his father-in-law, as he was of his fellow-countryman, Edward Grieg. Sinding was also greatly assisted by Adolf Bock, who had been his violin teacher, and his violin companion, Otto Nordmark. The Leipzig Sinding won a royal scholarship by which he was enabled to proceed to the Hochschule für Musik in Munich and to Berlin. On his return home he settled in Christiania, where he took a position as organist and director of the church choir, working at composition in his spare time. Since then he has continued as he began, making occasional tours through Denmark, Sweden, and Copenhagen. Although younger than Grieg thirteen years, he is considered by many to be a finer composer, though probably not so good a performer as musicians. His music, however, exhibits marked individuality. Perhaps his most successful composition is "The beautiful Frothing," from the opera of "Spring"—though his symphony in D minor, first produced in 1890, was what first attracted general attention to him.

DR. MASON'S IMPORTANT WORK.

examine into the arm, wrist and knuckles previously referred to and the necessity of getting down to a foundation starting point, free from all scale and obstructions, of which the ambitious but unwise student generally becomes a victim.

Deppe was as careful about thinking and seeing and sensitizing one's faculties for the hidden blending of related technic and touch as was Weitzmann in finding out the contents of music. Deppe was one of the few most valuable teachers who could see into the inner nature of the student. His mind, his temperament, his nerves, his muscles and use of his will, in controlling such functions, were an open book to Deppe. The simple, elementary (part of the time silent) exercises and single preparatory movements, one at a time, in Deppe's teaching were the most beneficial and to the heroic bravura and ambitious grappling with difficulties of virtuoso playing that could have been devised.

OBSERVING DETAILS.

During my last months in Germany a fellow student, who had been six years under Tausig, Kullak, Liszt and Deppe, visited my studio one day and played the first prelude and fugue of Bach from the first volume of the "Well-tempered Clavier." This gentleman made several of the notes, played with the thumb, second and third fingers, unduly loud; other notes played with the fourth and fifth fingers were not strong enough. He did not accent the syncretized notes, the rhythmic intervals particularly, nor did he modulate the theme with much thought of dynamic shading, such as "Melody," "Harmony" and "Rhythm." I had the temerity to object to the neglect of some such features in his performance, expressing my disappointment at a lack of independent, interpretative meaning in the voices of the fugue. If you will look at the Czerny edition of Bach, you will find only a mark occasionally: in one place "p" and another "f," another "and another," etc. The range of dynamic signs, used for expression in music, could be profitably increased in much greater detail. Czerny editions only show a few general marks of this sort not specifying particular voices or particular notes. The truth is that at a given interval one voice should frequently have an accent where another voice should not; one should have a sustained tone and another staccato; one loud, another soft; one crescendo, another diminuendo, simultaneously, and so on ad infinitum. But such details in the artistic delivery of the individual voices had escaped my friend's attention, very largely. We had a long argument on the subject and I did my best to illustrate my meaning. I heard Liszt play fugues and he did not miss any of these effects. I heard fugues played by the Joachim Quartet in Berlin with every individual feature of artistic delivery treated in ideal manner.

We were two students who had been some years with some of the same teachers, the one in the habit of looking for all of the effects which a sensitive training in harmony and theory would call for, and the other ignoring such insight. The particular reason why I was interested in such respects is spoken of above in the remarks on Weitzmann. I have the satisfaction of believing that my friend took this exchange of views very much to heart, for a few years later he became known as a composer. He has written some pieces of artistic merit and much beauty of style, showing appreciation of plenty of the fine points, which at that particular time appear to have escaped his mind.

We are able at the present epoch to gather material for improvement and high standards, in our line of work, from the accumulated information bequeathed to us by some of the great teachers of past and elaborated and continuously developed since by some of the thinking men of the present. Nowhere can one see the results of discriminating selection of the best and rejection of obsolete, use less encumbrances to progress better than among our own musicians and teachers in America.

"STUDENTS GAIN MORE AT HOME"

I have seen many evidences among the students who went to Europe, and studied music and have features, available in our present age, which some of the people who stay at home are learning and developing.

Nobody in the world ever did as much along the line of exact exercises and rhythmic training as applied to the necessary processes of scale and arpeggio practice and other forms of exercises, as did William Mason. We have teachers in our country, in several of our cities, who are classifying several of the most important ways of studying the mechanical resources of the piano player as have been ordinarily worked out in Europe. We have a good many men who are making quite as detailed analyses of the principles and laws and processes of the underlying laws regulating good expression in music.

Some years ago Adolph Christiani brought a huge package of material to my attention in New York. It was called "Principles of Pianistic Expression." Since then A. J. Goodrich, Dr. Henry G. Hanchett and others have written similar and practical books along these lines. When Mr. Christiani showed me how he had classified melodic accents, rhythmic accents, harmonic accents, accents of extremes, accompaniment parts and much more, I exclaimed: "That is just what I am trying to do in my regular practice; that is just what I learned from Weitzmann and Liszt." At the time I was impressed with the idea that Mr. Christiani had discovered everything of this sort and that his own invention. I did not willingly give him a recommendation, but after thinking the matter over I realized that the man had concentrated and classified the best of the most useful and necessary instruction into a practical form. He had enriched the field of good music by putting the means of expression more definitely into the hands of the student.

We are less troubled in our own country to-day by the arbitrary narrowness of the continental spirit of twenty-five or thirty years ago, and we have the happy opportunity to choose the best of the best under more favorable auspices in our own large cities than was the case in Europe at that period, or is apparently at the present time.

DEFECTS IN EUROPEAN STUDIES.

Through my acquaintance with many music students in Germany, during the best part of five years, which I spent studying in that country, I was forced to the positive conclusion that, in the vast majority of cases, the students were not taught to look into the expressive study of harmony, counterpoint, musical form and the treatment thereof in musical instruction, with which I was so fortunate under Weitzmann. Neither did I see the all-around habits of analyzing many, instead of a few, physical resources—whereby to succeed the better with technic and touch at the piano—as was the case with students under Deppe. In saying this I do not propose to claim for Deppe every merit in this line, either. He was so intent upon his own ideas that he tried to avoid much else in other and more generally known ways of pianistic technic. He actually tried to prevent his students from practicing staccato octaves with the ordinary action of the hand, by trying to get the fingers into a stationary position of the forearm. He tried to prevent students from practicing the staccato habit by having them become so well known in our country through Wm. Mason's teaching, viz., flexing the fingers by stretching them out and drawing them in suddenly, by striking the keys on the fly, so to speak. I have myself found much danger of exaggeration among some of the students who have made exclusive use of such habits for staccato playing. Steadier finger and knuckle position, continuing with the hand action just alluded to, or forearm action, is absolutely necessary for repose and stability, as a foundation necessary for repose and again, a habit of flexing the finger from the forearm, while endeavoring to hold the joint next to the hand, is a steady position, is much more useful. This kind of staccato has its limitations, principally desirable for very light, crisp staccato, rather than heavy staccato playing with full chords and octaves.

Deppe also went to extremes, while some of his followers went to still further extremes, by pulling when moving the right fingers in passage playing, hand to the left. They would have the right, or left fingers go ahead of the fingers on the keys.

Deppe's shortcomings. Deppe also went to extremes, while some of his followers went to still further extremes, by pulling when moving the right fingers in passage playing, hand to the left. They would have the right, or left fingers go ahead of the fingers on the keys. A good judgment necessary for really practical work.

DEPPE'S SHORTCOMINGS.

poses in cutting off such maneuvers at a sensible limit had not occurred to some of Deppe's followers. When they reached the extreme of the keyboard, in this exaggerated way, one would frequently see the elbow up in the air and the wrist very heavy and awkwardly managed.

Again, some of Deppe's students, when making use of the forearm movements, up and down, for the purpose of raising and lowering chords and octaves, would make an unbalanced and mixed-up sloop, without separate discrimination, between the shoulder joints and finger tips. This thing was done in such an exaggerated way, by some of Deppe's students, as to earn the name of the "Dis-rag Method."

Notwithstanding all of this, Deppe was most ideal in his refinement of style and conception of the little things which go to make music accurate and beautiful. He always took great pains with the quality of touch and tone, and in most cases with the correct degree of proportion. He was accurate and refined to the fullest possible extent in the use of the damper pedal, and sensitive like a true musician in the details of fine discrimination between tones and artistic shading and coloring. But Deppe was an exception. A plenty of students who were like him, like my friend who played the fugue, not seeing the dynamic shading therein. Their hands were not sufficiently adjusted to the discriminating sensibility of touch and balance of power. Still we must not be misled by what we heard from many students who flock to Europe to study music.

NECESSARY IDEALS.

Many teachers and students were not sufficiently careful about details and trained sufficiently to ideal standards of art. My experience, for the years since that time, has been that much the same kind of thing prevails now as was the case then, but comparatively few out of the many appear to have gotten thoroughly into the traces.

A musician should cultivate a "Rhythmic Habit" and an improvisative medium for the interpretative treatment of time for rhythmic influences in his music. He can also develop an especially sensitive "Harmonic Habit" so that the faculties of both hearing and execution at the keyboard will accept the right notes and reject the wrong ones in harmony, besides making a trained selection (along natural lines) of harmonic accents. Such work is being done, alongside of a superior insight into the uses and possibilities of the physical muscles, in the arm and hand of the player, in several of our large cities to-day. There is as much, or more, enlightenment in music teaching among good teachers in our American cities to-day as can be found anywhere in the world.

THE ADVANTAGE OF STUDY IN AMERICA.

My advice to a music student is certainly to spend the first years of your music study in seeking the best ways and means in the United States of North America. Meanwhile, try to acquire a practical knowledge of foreign languages, for the world afterwards go abroad to study; to do so, above all, try to acquire such habits of stability and responsibility which will enable you to use good judgment and get the most out of any of the harm. The so-called "Musical Atmosphere," so much in vogue here, as an incentive for music study in Europe, is at present better to be had in our own musical centers, in an equal, and if anything in a more ideal degree.

SCARLATTI'S UNIQUE FINGERING.

The methods of fingering in use two hundred years ago were rarely indicated in a unique edition of the Harpsichord and Clavier Music which has recently been published by Bach & Co., in London. Scarlatti employed a star or asterisk to indicate the thumb (which was the original of the cross used to indicate the third finger, a crescent to indicate the fourth finger and a triangle to indicate the fifth finger). The fingering that he used seems peculiarly awkward to us, as he had no tool to help the player to pass the third finger under the fourth and with our modern such a fingering would be obviously bad. The fingering of Scarlatti, which prolong the time of the fingering of Scarlatti, that a good legato was either impossible or unsound, the instruments in use also possessed much narrower keys.

INTERESTING STORIES OF CHOPIN'S CAREER

CHOPIN'S NOT-TO-BE-FORGOTTEN. The Etude has already presented its readers with a Chopin issue, January, 1890, during the past year it has been our good fortune to publish so many attractive articles upon Chopin's life and work that we have not attempted to celebrate the one-hundredth anniversary of Chopin's birth with a special issue. The following stories, however, will be found helpful to teachers who desire to make their pupils familiar with the lives of the great masters.

KARASOWSKI, in his "Life of Chopin," tells an interesting story of the composer's wonderful gift of improvisation. Describing an evening at Nohant, where Chopin was wont to spend the summer, he says:

"One evening, when they were all assembled at the salon, Liszt played one of Chopin's nocturnes, to which he took the liberty of adding some embellishments. Chopin's delicate, intellectual face, which still bore the trace of recent illness, looked disturbed; at last he could not control himself any longer, and in the tone of *sang froid*, which he sometimes assumed, he said, 'I beg of you, my dear friend, when you do me the honor of playing my compositions, to play them as they are written, or else not at all.' 'Play it yourself then,' said Liszt, rising from the piano, rather piqued. 'With pleasure,' answered Chopin. At that moment a moth fell into the lamp and extinguished it. They were going to light it again, when Chopin cried: 'No, put out all the lamps, the moonlight is quite enough.' Then he began to improvise, and played for nearly an hour. And that an improvisation it was! Description would be impossible, for the feelings awakened by Chopin's magic fingers are not transferable into words.

"When he left the piano his audience were in tears; Liszt was deeply affected, and said to Chopin, as he embraced him, 'Yes, my friend, you were right; words like yours ought not to be meddled with; other people's alterations only spoil them. You are a true poet.'"

CHOPIN AS TEACHER.

Chopin's well-known dislike for giving public concerts was probably due more to his weak physical condition, which rendered him nervous in the extreme. However, it was necessary to earn a living, and man could live by composition alone, and he never failed to take pupils. Far from feeling it a drudgery, he seems to have been rather partial to the work. Karasowski says: "Unlike other great artists, Chopin felt no dislike to giving lessons, but, on the contrary, took evident pleasure in this laborious occupation, when he met with talented and diligent pupils. He noticed the good side of the culprit in the kindest and most encouraging manner, and never displayed anger towards a dull pupil. It was only later on, when increasing illness had made his nerves extremely irritable, that he grew angry with dull pupils. Then he would fling the music off the desk, and speak very sharply. Not pencils merely, but even chairs were broken by Chopin's apparently never lasting anger. A test of the eye of the culprit at once appeased the master's wrath, and his kind heart was anxious to make amends.

He could not endure thumping, and on one occasion jumped up at a pupil who was striking the keys with a too noisy touch. "What was that, a dog barking?" Owing to the delicacy of his nerves his playing was not so powerful as that of other pianists, Liszt especially. This rendered the first few lessons a real torture to his pupils. He found most fault with a too noisy touch.

"He would not take a pupil who had not some amount of technical skill, yet he made them all alike begin *versus*. 'Clement's Gradus ad Parnassum.' We see from that his chief object was the cultivation of the touch. The preeminence attached to technical superiority by pianists of the present day obliges them to devote their whole time to acquiring mechanical dexterity and enormous force. Thus

they frequently lose their softness and lightness of touch, and neglect the finer nuances and the artistic finish of the phrasing.

"The second requirement that Chopin made of a new pupil was perfect independence of the fingers; he therefore insisted on the practicing of exercises, and more especially the major and minor scales from piano up to fortissimo, and with the *staccato* as well as the *legato* touch, also with a change of accent, sometimes marking the second, sometimes the third or fourth note. By this means he obtained perfect independence of the fingers and an agreeable quality and delicacy of touch. Chopin thought of embodying in a theoretical work the results of his long years of study, experience and observation of pianoforte playing, but he had only written a few pages when he fell ill. Unfortunately he destroyed the manuscript shortly before his death."

CHOPIN AS AN ORGANIST.

The name of Frederic Chopin is so closely identified with piano music that it becomes a little difficult to imagine him in connection with any other instrument. Yet his master, Joseph Elsner, found him a school for organists in Warsaw, and Karasowski has said that Chopin delighted to improvise on the organ as a child, on account of the total variety of which the instrument is capable. There is a well-authenticated story told by George Sand of his playing the instrument at the church of Notre-Dame-du-Mont, in Marseilles. George Sand and Chopin were in Marseilles for the funeral of Adolphe Nourrit, the singer, who, in a fit of despondency, had flung himself out of a window in Naples. "What an organ!" says the novelist, "a false, screaming instrument which had no wind except for the purpose of being out of tune. He, however, made the most of it, taking the least shrill stops and playing *versus* *Astra* (a melody of Schubert's), not in the enthusiastic manner that Nourrit might sing it, but plaintively and softly, like the far-off echo of another world."

Certainly some of Chopin's music is curiously suggestive of organ effects, notably the middle part of one of the G minor nocturnes.

TALENT FOR CARICATURE.

It is not unusual for artists to be able to find expression for themselves in more ways than one, and many musicians have proved that they were not less gifted in draughtsmanship than in music. A most decided talent for draughtsmanship was MacDowell's for some time in doubt whether to adopt painting as a profession rather than music. Mendelssohn was also gifted in this direction, and

so also was Chopin. In Hadden's "Life of Chopin" we read that "in 1824 he was sent to the Warsaw Lyceum, where he 'worked hard, rose rapidly, won two or three prizes and gained the esteem and respect of his schoolfellows by developing a remarkable talent for caricature.' There is a story of his having made an unflattering portrait of the Lyceum director, who was unfortunately possessed of the sketch, returned it with the sardonic comment that it was excellent!"

CHOPIN AND MENDELSSOHN.

In the spring of 1824 he went to Aix-La-Chapelle in company with Hillier. Here they met Mendelssohn, and all three proceeded to Dusseldorf, where Mendelssohn was musical director at that time. Hillier describes the proceedings in the following way:

"The conversation soon became lively, and all would have been well had not poor Chopin sit so silent and unnoticed. However, both Mendelssohn and I knew that he would have his revenge, and were secretly rejoicing thereof. At last the piano was opened. I began, Mendelssohn followed, and then Chopin was asked to play. He rather doubtfully being cast at him and us. But he had scarcely played a few bars when everyone present, especially Schadow, assumed a very different attitude towards him. They had heard of his playing, and now it, and all were in the greatest delight, and begged for more and more. Count Alnabiva had dropped his disguise, and was speechless."

Mendelssohn was very fond of Chopin to whom he gave the pet name of "Chopinotto."

CHOPIN AND SCHUMANN.

Schumann, like all the rest, fell a victim to Chopin's charm, and describes a visit Chopin paid him in Leipzig in the following terms: "The day before yesterday, just after I had received your letter, and was about to answer, who should enter? Chopin! This was a great delight to me. We passed a very happy day together, in honor of which I made yesterday a holiday. . . . He played in his addition to a number of etudes, several nocturnes and mazurkas—everything incomparable. You would like him immensely," Chopin, however, was entertaining and opinionated. Schumann's music, declaring that Schumann's *Caricature* was not really music at all. Yet he admired Bellini!"

Indeed, Chopin's dislike for Schumann's music appears to have been quite unreasonable. Wilbey in his biography of Chopin, tells how on one occasion "Schumann sent Heller a copy of his *Caricature*, Opus 9, which had just been published, to present to Chopin. It was luxuriously bound, and the title-page printed in colors. Heller called on the Polish musician in order to carry out his mission, and handed him the music; and after having explained to Chopin merely the name of the work, he said: 'How beautifully they get these things up in Germany.' He could not have been more severe had he been speaking of some purveyor of sentimental drawing-room songs."

It is not surprising that Nourrit might sing it, but plaintively and softly, like the far-off echo of another world."

Certainly some of Chopin's music is curiously suggestive of organ effects, notably the middle part of one of the G minor nocturnes.

CHOPIN IN ENGLAND.

The revolution which broke out in France led Chopin to determine that it was not safe to remain in Paris, and a week after giving what proved to be the last concert he was destined to give in that city he crossed over to England. In London, as elsewhere, he soon became an immense favorite, and was presented at court, and his rooms were crowded with visitors. He gave several recitals. The criticisms of the period dwell on the composer's physically weak state. "At Lord Falmouth's," says one writer, "the 'cane' was used, and with a distressing cough. He looked like a revived corpse. It seemed almost impossible that such an emaciated-looking man had the physique to play; but when he sat down to the instrument he played with extraordinary strength and energy." After giving a few concerts throughout England and Scotland, where he remained for some



CHOPIN'S BIRTHPLACE.

time, political conditions enabled him to return to Paris. He was completely broken in health, and his friends realized that he had not long to live. His death took place in October, 1849.

TWO WAYS OF LOOKING AT IT.

BY ANNA PIERCE.

[EDITOR'S NOTE—There is a great deal, of wholesome truth in the following article. There is always a reason for failure and a reason for success. It is not nearly so important a factor as many people imagine. Mental attitude is far more significant. Many teachers have had a lesson in this pedagogical point.]

THE WAY THAT FAILED.

MARGARET had studied music, both piano and vocal, with the best of teachers, and at twenty years of age was an intelligent musician, a fine pianist and the possessor of a well-trained and pleasing soprano voice. Her father suddenly failed in business and Margaret knew that she must earn money to relieve family expenses. Naturally she turned to her music, but with this attitude of mind: "I shall not teach any children except those from the 'very best families.' I shall not use anything but the higher classics in their work, no matter what their taste or what 'papa and mamma really enjoy!' I shall not sing or play every time I am asked to assist at an 'orphan asylum tea and sale' or a church reception! I shall not play for rehearsals at Christmas time for 'Santa Claus cantatas,' etc. etc. I shall not play for 'gymnasium work!' I shall not play for young people's dances! I shall not use my music except as I can get real personal enjoyment from my work and use the music which I have always been accustomed to!" (Remember that it was quite necessary for Margaret to earn money with her music.) She began her work in this frame of mind, although quite ready and anxious to earn her money in the way where advertisement in the daily local paper, which was noticed by many.

The first applicant was a woman in very moderate circumstances. She had heard Margaret play the piano, and with not a little self-sacrifice was anxious that her little daughter might study music with this artist. Margaret, when she called at the "home studio," Margaret received her somewhat surprised and said: "Ah! er—really I do not know whether I can find room for your little girl—but" with a questioning smile—"I will let you—in a day or two or three, but I don't know because she was not one of the 'first families' of the town, although her money would have been paid at the same rate and just as promptly."

After a short time she secured three pupils at seventy-five cents for one-half-hour lesson per week. (Alice, Louise and Bessie "couldn't" take more than one lesson, Miss Margaret, because you know they must go to dancing school, and their home work from school takes so much time, and they must take an occasional ride in the new auto." Such are the pressing social duties of the children of the "first families.") Seventy-five cents per lesson was the highest price obtainable in the town where Margaret lived, and three pupils at seventy-five cents each netted her two dollars and twenty-five cents each week—about half her salary! But *but!* they were really and truly from the "first families of the town"—and not any too well-mannered nor earnest students, either! Her friends, knowing that she was anxious to make a start, tried to put musical work in her way. A number of dances were given by the younger set of people just beginning to taste the innocent joys of social life, and Margaret was asked if she would play for them in their homes for five dollars an evening, the dancing being at eight-thirty and end at twelve o'clock, with an intermission of half an hour or more for refreshments (more refreshments and less time than many a poorer girl receives in a whole week). "What! play for five dollars an evening, the dancing being at eight-thirty and end at twelve o'clock, with an intermission of half an hour or more for refreshments (more refreshments and less time than many a poorer girl receives in a whole week). Oh, I really couldn't do that! You know I never play anything but classical music!" Another door to success and money shut.

Amateur theatricals were to be given by some of the society people of the town. Once more Margaret was approached and asked to play at rehearsals. What! play that stuff for a dollar and a half an evening? (A little more than she had been paid in fun for her "orphanism" in, if she can see it in that light.) "Oh! my! no! Really, Mrs. Puyser, I couldn't do that! You know I have such a high standard for my music and my work!" Success was not hers and she was rather fearful at

times, with only that two dollars and twenty-five cents a week coming to her.

The pastor of her church, knowing perhaps more than most people of the financial state of the family, arranged with his committee to offer her a salary if she would take the position of pianist at the regular Wednesday prayer meetings. "Oh, really, Dr. Brown, I would like to be to you, and be of service to the church, but I cannot bring myself to play those 'jiggity' gospel hymns every week; they are not in my line of work at all, you know!" And so she completely shut off every avenue of remunerative work with her music because her individual taste would have been desired to assist her in this pedagogical point.

To-day she is a stenographer and typewriter, hearing the call of her music "tugging at her heart-strings" as she works away in a little hot office to make the necessary money to "help along." She is too tired at night for practice, too much out of practice to play for her friends when they call, and her music is slowly and surely drifting away. Margaret is a dear girl in many ways; not altogether a "snob" as you may suppose; but draw your own lesson, girl! Was she wise?

THE WAY THAT SUCCEEDED.

Edith was a true musician to the very fibre of her being. She heard and enjoyed nothing but the best, and had studied the best of music. Her education had been necessarily limited on account of lack of funds, but never mind she found a way through her own efforts to study the piano and take a thorough course in musical theory with the money she had earned with two little pupils she had secured. She received her vocal instruction by accompaniment work with the other vocal pupils of her father's living. As for Edith's taste, it was refined and intelligent as Margaret, and with just as much love for the higher musical taste and work, this was her attitude when her father failed in business and she and the money came to her. "My music is the talent that God gave me to improve it. I love it and have done as much as I could so far to help my talent grow. The time I have spent in the music business has been to make money, and while earning the money I can be making people happier whenever it is my good fortune to use my music. I will therefore stand ready for service wherever I am needed. I will receive one dollar or five, or only 'thank you' and smile. I cannot study any longer, but I will continue my practicing, hear as much fine music as I can, and keep in touch with the musical world by reading and study."

Right here, let me tell you that Edith was not at all strong, not at all able to even attend concerts in a nearby city, but could only depend upon her occasional air of merit coming to the town where she lived. Beside this, she was without a mother and had many home cares. Now what did she do?—not without many thanks from her acquaintances—she asked for pupils among the "first families" over—and secured, after a few weeks' soliciting and advertising, fifteen pupils at seventy-five cents per lesson a week, which brought her eleven dollars and seventy-five cents each week. Her income grew, as she soon secured the position of accompanist in a girls' gymnasium, and through this were filled with secured more pupils, so that her days were filled with profitable work. She was often asked to sing "thank you" at "teas" and "parties" of friends, and it didn't hurt her one giving "great deals" of pleasure to those who listened to her sweet music, she also met with friends at these social gatherings and was kept from growing dull and too much ground down to work.

She did not feel it beneath her dignity to play for the young brother at home occasionally cheer poor, tired father a little. She was ready to play this music at dances, too, because the youngsters wanted "Honey Boy" and "School Days" rather than any other music (who can blame the boys and girls anyhow?). She received five dollars for each party, and very often during the winter, friends who needed her singing to help cheer up at various "social functions." In fact, Edith never strength to earn money for her music, if ever so little. She was making it a matter of business and while she often tired of it, and of some of the music

she must use which was somewhat distasteful to her, did not she not have her Beethoven, her Chopin, her MacDowell and Nevin to turn to when evening came, and she had little time of her own?

THE OUTCOME.

It seemed to me as I watched the efforts of these two girls, both true ladies and fine musicians, that it was testing them severely as to their bravery and true musicianship, and I am watching them still, wondering what the end will be. Edith is the one most likely to succeed, but she is not a contented work, but as she often says, "It must be done, and I am very happy in my work"—"brave girl that she is—and I feel sure that when her work is finished she will hear of 'Well, you did a good and faithful servant.' Do you not think that Edith will be very with the use of her music, and will you do the duty with your music? Which lies nearer?"

CHOPIN'S TASTE IN MUSIC.

BY ASHTON JOHNSON.

"In the great models and masterpieces of art, Chopin sought only what corresponds with his nature. What resembled it pleased him, what differed from it hardly received justice from him."

This was Liszt's dictum upon Chopin's preference in the musical world. It is a dictum of no small statement in mind, it is interesting and instructive to gather from various sources which were the composers whom Chopin greatly admired, and which again were antipathetic to him.

Chopin esteemed Mozart above all other composers. Liszt explained this by saying "that it was because Mozart condescended more rarely than any other composer to cross the steps which separated refinement from the vulgar." Liszt amplifies this explanation: "But what no doubt, and which stirred sympathetic chords in the heart of Chopin, and inspired him with that loving admiration for the earlier master, was the sweetness, the grace, the harmoniousness which in Mozart's work reign supreme and undisturbed." It is said that Chopin never traveled without the score of "Don Giovanni" or the "Requiem," and Liszt tells us that even in "Don Giovanni" Chopin discovered passages the presence of which he regretted. He was a devotee of Beethoven, and Bach, while seemingly neglecting Beethoven. When he wished to prepare himself for one of his concerts, it was not his own music he played, but that of the great masters. He always grounded his pupils on the Preludes and Fugues, and adjured them always to study Bach.

Hallé narrates how he played Chopin "at his request, in his own room, Beethoven's Sonata in E-flat, Op. 30, No. 3, and after the finale Chopin said that it was the first time he had liked it; that it had always appeared to him very vulgar."

Probably it was the want of familiarity with the works of Beethoven which was at the root of his indifference. Von Lenz says: "He did not take a serious interest in Beethoven; he knew only his principal compositions, the last works not at all." Of his contemporaries he played chiefly the compositions of Liszt and Schumann. The former had been an admiration of his youth, and the concertos particularly show that Hammel exercised a formative influence on Chopin. From Field, he derived the form of the nocturne, and from Schumann the form of the waltz. He also found favor in Liszt's music, and especially in his piano music.

Of Weber he apparently did not entertain a high opinion, and, notwithstanding Schumann's expression of his admiration and sincere affection for him, Chopin never displayed the least admiration for the work of his great romantic contemporary. Chopin hated virtuoso music, and with the exception of a few pieces of Liszt's, none of the efforts of this school were ever to be found on his music desk.

Cheerfulness often paves the way for an unnecessary harshness in a teacher. Some one has given us this nutshell advice to a young man beginning a business: "It is a good motto more than is expected of you." That is a good motto for a young teacher, and for the older ones, too.

POCKET TECHNIC

By FREDERIC S. LAW

"In all the arts the thorough mastery of the subject is the prime condition of success. Whoever has completely overcome what the inexperienced consider as difficulties is a master in his department. The study of the technicalities of pianoforte playing is not so laborious as many persons suppose; it is a superfluous and unnecessary task which appears to think."

—CERNY, from the School of the Virtuoso.

The pianist of to-day confronts a style of technic very different from that which Czerny regarded as the acme of effect to be obtained from his lightly-strung Viennese piano. The brilliant passage work, the school have but little in common with the colored arabesques of Chopin, with the subtle polyphony and involved rhythms of Schumann, or with the orchestral breadth and awkward grasps of Brahms. As the instrument has changed, and its predecessors in size, power and sonority, so its treatment, both by composer and player, has altered in style. The scale, for instance, has gone out of fashion, and even the arpeggio in its undramatic form no longer meets with the former favor from modern writers for the piano; they spice it with chromatic, or at least diatonic, passing notes in order to avoid an effect too placid, too reminiscent of the boarding school.

For all this, however, the Czerny technic cannot be safely neglected by the learner; as a basis it is as essential as the student of the piano as the practice of the light, rapid style of Rossini, Bellini and Donizetti is to the singer who would master his art. Whether pianist or vocalist, the early stages of technical study would best follow the course approved by experience. But it is not necessary to adhere strictly to the form it has assumed in the course of a leisurely evolution.

In looking over Czerny's voluminous studies one is reminded of the disproportionate between the exercise and the task which it is intended to accomplish. It begins in slow tempo, say quarters at the rate of sixty a minute, and is accelerated at regular intervals to eighths, triplet, sixteenths, sextolets, thirty-seconds, always at the same metronomic unit. It is a particularly effective discipline for the weak fingers and may be increased both in difficulty and utility by sustaining the keys under the unemploying fingers. Such a sostenuto is a feature of most so-called finger gymnastics; while extremely useful it is recommended only for those who have attained a certain amount of strength and independence in separate finger action. The few examples in notes which follow are designed only as indications of the type of simple exercises for the purpose in view; teachers and students can readily form others to the same end. Most of these are so constructed as to give the accent and greatest number of strokes to the weakest finger, and can be used both for thumb and fingers. Example 1:

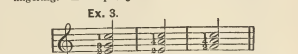
EX. 1.



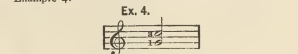
The grand arpeggio is the exercise par excellence for the thumb, which if it can execute the skips of the third and fourth will have no trouble in connecting the seconds which occur in the scale. The exercise which I have found most useful and for which No. 4 is a preparation is the following. Example 2:



The thirds and fourths are held until it is necessary to leave them for the same intervals an octave distant, which forms a chord with the topsy-turvy fingering. Example 3:



The wrist, of course, loose and yielding, the elbow hanging heavily like a dead weight from the shoulder. Small hands may find this impracticable; in such case one finger only need be sustained. Example 4:



The positions in the key of C are more difficult than those which contain black and white keys, since the latter favor the varying lengths of the fingers. Anyone who has played Faderewski's *Menuet à l'Antique* in G will know how much easier the final arpeggio, running through almost the entire extent of the piano, would be if it included even one black key to facilitate the grasp. The fifth finger is not used at all, but the thumb is turned over when the movement is reversed in order to give it practice in extreme positions which it must be trying, owing to the necessary extension of the arm away from the body. It is much easier to turn the thumb under or the fingers over when the arm is brought before the body, as in low positions for the right hand and in high positions for the left, on account of the favorable inclination of the wrist, which lessens the distance for the thumb to stretch; hence it is well to begin the arpeggio low with the right hand and high with the left. The movement, too, should always have its initiative with the wrist and not with the elbow; the wrist must turn first and the elbow follow, keeping as near the side as possible. The disposition to throw the elbow out and in high position by requiring a lead pencil or a sheet of paper to be held in the arm-pit and allowing the body to move freely in the direction taken by the arpeggio. A too high seat often produces stiffness and an exaggerated movement of the elbow. These faults are particularly apt to appear in the playing of tremolos, and can frequently be remedied by the simple expedient of a lower stool.

After practicing the three positions of the arpeggio through an octave in slow tempo with sustained fingers, as shown in the foregoing exercise, they can be taken in acceleration—eighths, sixteenths, thirty-seconds, and on to the facility of the player; of course with the release of each finger as in ordinary arpeggio playing.

As a curiosity I quote a peculiar exercise for the thumb invented by Rafael Joseffy, if I mistake not, and which is to be played in all keys. Example 5:

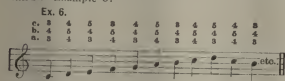


It is particularly essential to practice exercises for the weak fingers, especially the fourth and fifth, in order to give the hands the suppleness and freedom of movement which last three fingers of the hand, occupying the middle chord positions, which are apt to suffer from indistinctness in the keys struck by these fingers and from a too great vigor in the thumb.

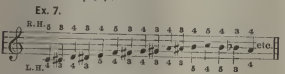
There is a certain amount of training for the thumb is by no means generally recognized. Thalberg was one of the first to avail himself of its capabilities in declaiming a melody with an accompaniment in the same hand. By the aid of the pedal it often acts the part of a third hand.

1 know of but one set of studies especially devoted to mastering its peculiar difficulties—Bernard Roedelmann's Op. 12, six études noteworthy not only for their unique object but for their musical interest as well.

Material for practice of the thumb and the weak fingers can be found in O'Neill's *Weak Fingers*, published by Novello. An excellent set of three studies by John Orth bears, in addition to the thumb, the practice in a more attractive form than the sequential exercises thus far considered. There is nothing better than the playing of all scales with the third, fourth and fifth fingers in scales in thirds. Example 6:



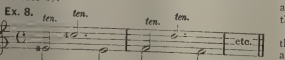
Thus passing the long fingers over the short ones and sliding these under the long fingers, the wrists pulled inward. It is difficult especially when it is necessary for a short finger to pass to a black key under a long finger which is on a white key, but it prepares the player for the polyphonic style of Bach as well as for the eccentricities of fingering found in Chopin, Schumann and other modern composers, while it is remarkably effective in giving strength and independence to fingers so little endowed with these qualifications by nature. The chromatic scale is much more easily played in this way than the diatonic scales, and can be practiced with advantage by those of but slight technical powers. Example 7:



It will be observed that these progressions require a position of the exactly contrary to that assumed for thumb practice; in the latter the wrist is turned outward, in the former it has a strong inward inclination.

Wrist practice is best deferred until the thumb the weak fingers have received thorough drill, since the hand must be able to rest on the thumb and fifth finger usually, yet in the latter the best general exercise is a repetition of the thumb exercise, either a sixth or an octave according to the convenience of the player's hand, after the rhythmic pattern of the accelerated trill, that is, quarters, eighths, triplets, etc. With small hands it is advisable to illustrate the desired action of the wrist staccato with the single finger, as if tapping the large finger from the wrist without any knuckle action whatever. Good octave players are generally free of the necessary extension of the hand in connection with its movement up and down, and extend the hand of music which encircles the wrist and confines the tendons of the fingers as they enter the forearm, so that the latter gains greatly in strength by being thus freed at their roots as it were. A little wrist practice goes a great way. There is danger of a muscular strain if it is persevered in too long at a time, but after the finger work is on a good foundation it should always be represented in any scheme of daily technique, if only a few minutes. One can use the best way of thinking played every day is perhaps the best way of keeping up a wrist technique without undue fatigue.

By exercises constructed on the principles previously indicated and to supply the place of studies by concert players, too, who have served a long technical apprenticeship in early youth, often the practice of their repertoire sufficient for all needs. The average player, however, generally requires the corrective influences of all these schemes of practice. For instance, by a short preliminary practice of extensions between the third and fourth fingers (Example 8):



I found it possible to play the thirds and sixths that form the special difficulty in Chopin's "Nocturns" in G Major, Op. 37, No. 2, with much more

ease and surety than by a protracted practice of the troublesome intervals themselves. Two or three minutes given to these rather trying exercises have resulted in more smoothness than a quarter of an hour devoted to the same purpose. Such gymnastics, however, are not to be prescribed lightly to players in general, and never without ambitious submuscular conditions in each case. Ambitious students are to push such devices too far; they are a "pocket technique" in the best sense of the term, but by the safety line is crossed a permanent term, but if the safety line is crossed a permanent weakness of the hand may be the result. Schumann's ill-fated goal in this respect should be a warning both to pupil and teacher.

SAVING PRACTICE TIME.

The particular aim of all the foregoing is to make clear that a great deal of time is lost in the study of studies that are not completely mastered, therefore not serving for much more than material in sight reading and in the practice of exercises without a definite understanding of what they are intended to accomplish. Eight or ten carefully selected studies a year are enough—indeed, almost too many, for the average pupil, for it is only when they can be played with fluency and ease that they begin to be of real utility. Unfortunately a study is generally dropped before the student has mastered it; and then comes the non-productive period of another; that is, the time spent in learning the notes and in coordinating the movements of the hand to correspond with them, before any genuine technical gain can be realized. For more advancement would be made by the repetition of what has already been thoroughly learned and by devoting the time spent in deciphering new technical combinations to music itself rather than to the means by which we execute it. Those who think to advance by a continual straining against difficulties are in error. Such a course is more apt to weaken than to strengthen one's powers by reason of its tendency to foster a hesitating style of playing, which is prejudicial to artistic breadth and sweep. The proper study is this: Choose a small number of studies, each the exposition of a particular difficulty; learn them from memory if possible; practice them every day for weeks, if not for months, until they can be played with the utmost freedom. To these add exercises bearing on the three points mentioned, finger gymnastics of any type approved by experience, for a few minutes of daily practice. Extensions, too, if they are to be useful, must not be done more than twenty minutes, or a half hour at a time. In the meantime alternates for the study can be chosen and gradually worked up until a program of study is formed. As a practical example of such a scheme I allow myself to practice which I have found to answer every purpose.

Clementi, "Gradius ad Parnassum," No. 3 (independent fingers, both hands; alternate: Chopin, Op. 10, No. 11). Czerny, Op. 740, No. 10 (thirds, right hand; alternate: Chopin, Op. 25, No. 6). Czerny, Op. 740, No. 2 (arpeggios, left hand; alternate: Gradius No. 8). Chopin, Op. 10, No. 2 (weak fingers, right hand; alternate: Chopin, Op. 10, No. 9 (extensions, left hand). Kullak, "From Flower to Flower" (octaves, both hands; alternate: Mason, "Prelude in E," Op. 46, No. 2).

This set of studies was especially chosen to give equal practice to both hands, something generally neglected by composers, who assign the bulk of the whole can be carried out in twelve minutes, noting the first Czerny study, which is short, and the Gradius. When to these are added the thumb and fourth fingers, the period comes to the twenty-minute limit.

One phase of keeping up a small group of thoroughly prepared studies deserves consideration, and that is the relief to the ears of the player of mental exercises. Almost any study played with technical freedom will have a pleasing effect. In listening to a test performance of the first two numbers

from Czerny's *Etudes de la Vientième* piano, immediate succession and up to their minute indications I was surprised at the brilliancy of the clear, rapid execution of the first series of studies like that just mentioned, played without offense where anything less obviously mechanical nature would be manifest. This is no amazing advantage; the ambitious student who happens to be surrounded by sympathy with his technical strivings.

THE ETUDE ANNUAL PRIZE ESSAY CONTEST.

One hundred and sixty dollars will be distributed in prize in the following manner: Four prizes of twenty-five dollars for essays from 2500 to 3000 words in length. Six prizes of ten dollars each for essays of 1000 to 1300 words each.

CONDITIONS. (Read carefully.)

1. Anyone, whether subscriber or not, may compete.
2. Any writer may send as many essays as may care to submit.
3. Write only on one side of the sheet of paper.
4. Send manuscript flat, not rolled.
5. We leave the choice of the subject to the writer.
6. Place name and address, the title of the essay, contained in the article and the words "Printed at the top of the first sheet."
7. Enclose sufficient postage for return of manuscript.
8. Essays must reach us before the first of 1900. If possible, a final judgment will be in the August issue. Every essay receives a full reading, and this takes time.

SUGGESTIONS.

1. The essay must present some vital music question in a practical, helpful, interesting manner.
2. The essay must be a clerk in a great mercantile establishment—even a confidential clerk of high standing, with the prospect of a junior partnership—where, after laboring with the utmost diligence for a long period of years (constantly on the alert to anticipate the slightest change of policy), he might find the junior partnership dissolving into thin air—some relative of the head of the house having come to the front in the meanwhile; and no wonder that he obtains a suitable post with another firm because of the lack of proper recommendations or for other reasons?
3. Statistics inform us that about 95 per cent. of the men who engage in mercantile pursuits finally go to the wall. A fine prospect, that, to be taken at the end of a career—a career entered into with the express purpose of laying up wealth! It has been said that most people, as they go through life, conceive somehow or other to do the things they like to do. The real fact of the matter is that most people are not permitted to do what they would like to do. The vast majority do as they are told, and it goes hard with a great many of them that they dare not even begin to do approximately what they like.
4. Many writers feel competent to write long and tedious papers. A good anecdote, pertinent to the subject, is always desirable. Write as though you were trying to make the reader say, upon perusing the paper, "There, I have gotten something new in my practice to do! Direct use in my lesson!"
5. Personal essays are more in demand than others. Many writers feel competent to write long and tedious papers. A good anecdote, pertinent to the subject, is always desirable. Write as though you were trying to make the reader say, upon perusing the paper, "There, I have gotten something new in my practice to do! Direct use in my lesson!"
6. All articles must be more in demand than others. Many writers feel competent to write long and tedious papers. A good anecdote, pertinent to the subject, is always desirable. Write as though you were trying to make the reader say, upon perusing the paper, "There, I have gotten something new in my practice to do! Direct use in my lesson!"
7. All articles must be more in demand than others. Many writers feel competent to write long and tedious papers. A good anecdote, pertinent to the subject, is always desirable. Write as though you were trying to make the reader say, upon perusing the paper, "There, I have gotten something new in my practice to do! Direct use in my lesson!"
8. All articles must be more in demand than others. Many writers feel competent to write long and tedious papers. A good anecdote, pertinent to the subject, is always desirable. Write as though you were trying to make the reader say, upon perusing the paper, "There, I have gotten something new in my practice to do! Direct use in my lesson!"

MATHEMATICS OF MELODY.

BY THOS. J. ARMSTRONG.

A MUSICIAN was heard to remark, the other day, that he was not surprised at the resemblance between certain musical compositions, for, said he, "they are all the same, when compared with each other." He spoke in a jocular manner, of course, for musicians are aware that the different changes of intervals, indeed, almost unlimited.

The following table shows the number of changes that can be made from musical tones, ranging from 4 to 12:

On 4 musical tones	12 changes
On 5 musical tones	24 changes
On 6 musical tones	40 changes
On 7 musical tones	60 changes
On 8 musical tones	84 changes
On 9 musical tones	112 changes
On 10 musical tones	144 changes
On 11 musical tones	180 changes
On 12 musical tones	220 changes

—The Dominant.

The Music Teacher's Advantages

By CHARLES A. FISHER

There can be no question that the music teacher enjoys exceptional advantages if he will but look about him and realize the fact. Let him compare the little discomforts and embarrassments of his initial teaching years with the harassing anxieties and desperate makeshifts of other professions.

For instance, that perplex the young and ambitious attorney, sitting out his lonely morning vigil, day after day, with one expectant ear turned toward the corridor of the many doors, hopefully anticipating the footfall of a prospective client; forever shunning what he may properly do to enlarge his circle of acquaintances; joining this and becoming a member of that; dabbling in real estate to help make both ends meet; venturing into the turbulent arena of politics and "forting" himself into popular notice night after night. Let him compare his lot with that of the young physician compelled to purchase a horse and buggy or a cheap automobile for the sake of appearances; at the beck and call of a patrol of impatient folk; who are careless enough to fall sick; pushing his way into "society"—not without considerable expense—and only too glad to be burdened with some deputy post in a prominent hospital at a mere pittance.

How, for example, would the discontented music teacher (if there be such) like to sit in a stuffy railway office from morning till night, accountable for the unravelling of a maze of figures, or how would he relish being a clerk in a great mercantile establishment—even a confidential clerk of high standing, with the prospect of a junior partnership—where, after laboring with the utmost diligence for a long period of years (constantly on the alert to anticipate the slightest change of policy), he might find the junior partnership dissolving into thin air—some relative of the head of the house having come to the front in the meanwhile; and no wonder that he obtains a suitable post with another firm because of the lack of proper recommendations or for other reasons?

Statistics inform us that about 95 per cent. of the men who engage in mercantile pursuits finally go to the wall. A fine prospect, that, to be taken at the end of a career—a career entered into with the express purpose of laying up wealth! It has been said that most people, as they go through life, conceive somehow or other to do the things they like to do. The real fact of the matter is that most people are not permitted to do what they would like to do. The vast majority do as they are told, and it goes hard with a great many of them that they dare not even begin to do approximately what they like.

THE MUSIC TEACHER'S HAPPIER LOT.

How much happier the lot of the music teacher! How much equipped himself for his work—being well grounded by years of patient but not unpleasant study—and having decided upon the place of his activity, his main difficulty is to obtain the first three or four pupils of the right kind. These secured, the rest is a matter of comparatively "plain sailing"—easy, when compared with the hardships besetting almost any other occupation. Of course, the young teacher must be frugal, and attentive to such "business" as presents itself.

It is not necessary for him to shine in "society"; he may have few invitations upon the music teacher. He can always put forward the excuse that he must attend to his work. A music teacher of the better class is supposed by all sensible people to be too much occupied with important duties and continual studies to have any time to devote to frivolous things. Neither is it necessary for him to do a lot of promiscuous performing in people's houses; people will very soon learn to respect his polite refusal to do so, as well as his courteous insistence that such things should be left to the advanced amateurs.

It is necessary, however, that he somehow manage to meet his pecuniary obligations; the commercial world is morbidly particular about getting all that is due it. The safest plan, therefore, is to avoid, as far as ever possible, the contracting of debt. The payment of which cannot be clearly foreseen. This is the first step toward making sure of the community's respect. Pay your bills promptly!

OUTWARD ACTIVITY.

The average modern business man demands outward visible evidence of activity. He is so active himself that he cannot well understand how anyone can possibly be occupied unless he is bustling about. A young business man or a clerk who does not bustle about loses "case."

The music teacher is supposed to be employed in a learned and sedate profession; "hustling" cannot well properly be required of him.

The following jocular couplet, good-naturedly poked at singing teachers in Germany, will serve to illustrate the point:

"While others rush about
We stay indoors and about."

While the world around him is feverishly struggling in the vortex of strenuous commercial competition the music teacher who knows his business and looks after it will find his occupation one of rare serenity. While almost everybody meets his material progress in a slight degree at the start, will be the very means of gradually attaching to himself the more desirable sort of friends. The self-respecting music teacher may speak his mind freely upon proper occasion, but it ought to be to the glory of art and for the benefit of the profession—not to his own glorification.

RESPECT.

Frequently—rather too frequently—we come across the complaint expressed in the following manner: "The profession does not enjoy the respect of the community. The complainant is probably mistaken; doubtless there has (if the case be examined closely) been no lack of respect for the profession, although that particular complainant may not have received all the respect to which he may have considered himself entitled."

This supersensitiveness on the score of respect, so obviously suggestive of its own remedy, calls to mind the advertisement of a young man in search of mercantile employment commensurate with his capabilities. After giving a list of his qualifications the applicant closed as follows:

"Good salary expected; good treatment I shall manage to obtain myself."

It is altogether an individual matter—this question of "respect," about which no self-respecting teacher need bother in the least. If he conducts himself properly and sees to his pupils, the "respect of the community" may be left to take care of itself.

Very naturally, however, in a world where everything is placed on a commercial basis—where all achievement is judged by the standard of finance—it follows that, broadly speaking, the "standing" of a man is liable to be gauged according to the size of his bank account, to the exclusion of other weighty considerations.

"MONEY TALKS."

"Money talks," and it is right that it should, provided it knows what it is talking about; sometimes it does know, but very frequently it doesn't. But no art can well get along without the moneyed men; unless it be supported nationally or by the municipality, and Heaven forbid that music should fall into the claws of politics as a municipal undertaking; at least not until such time as our politics may have become time to spare.

Once when an old transatlantic sea captain was airing his family troubles to a few chosen guests at the cabin table he burst out with: "Eight marks for no lesson! Why, that's more than I make myself for an hour's work!"

With the exception of a solitary music teacher present the company around the board was com-

posed of merchants—all of them intelligent, well-bred merchants—all the passengers laughed at the self-condemned captain—all except the music teacher.

Sometimes, however, it is the proper thing for the music teacher to speak out. As when, for instance, "money" ventures to announce, on general principles, that "it is sufficient for an hour of any music teacher's time!" The reply proper is: "Sum total, at \$1 per lesson, equals, say, \$500 per year!" "Well!" asks Money, doggedly, "isn't that enough?"

Then it is proper for the music teacher to reply firmly but courteously: "Sir, that may be enough for you, but it is not enough for us music teachers."

Some such reply, spoken at the proper moment, not only clinches the argument, but is apt to contribute to the hilarity of the bystanders.

There are many advantages—evident advantages—more or less exclusively appertaining to the vocation of music teaching. The privilege of using the privilege of speaking one's mind freely—upon occasion.

INDEPENDENCE.

Most men of other walks of life are compelled by circumstances to shun candor of utterance; the politician, the diplomat, the professions generally and the tradesman in particular. "It isn't good policy," it might inquire, "to offend your business."

Not so the music teacher! No one in the community can so well afford to be quite as outspoken as he. This attitude of independence, though it may make him some few enemies, never makes him his material progress in a slight degree at the start, will be the very means of gradually attaching to himself the more desirable sort of friends. The self-respecting music teacher may speak his mind freely upon proper occasion, but it ought to be to the glory of art and for the benefit of the profession—not to his own glorification.

Everybody is supposed to be sufficiently considerate as to the feelings of his superiors, but nobody is supposed to be so considerate as to the feelings of his equals. But that is merely the personal side of it. The music teacher stands—or ought to stand—for something more than a mere music maker or technical guide in the eyes of his fellow men; he ought to be regarded as a man of some instrument; he ought never to forget that, however modest his income, however circumscribed his sphere of immediate influence, it devolves upon him at all times to assume his share in the championship of a noble cause.

This may now and then entail some special sacrifice on his part, but "the world loves sacrifice and detests egotism," remarks the Abbe Laboulaye, and to the world—especially the better element of it—the music teacher's somewhat restricted world—will learn to respect him for it; and this will prove an incalculable advantage in time, and may, even those who may at first have chosen to feel offended by his candor, employed in the service of art and of his profession, will eventually be compelled to respect him for his sincerity.

The teacher who cherishes his independence—to the private teacher who prefers to keep clear of conservatories, devoting himself to his studio work—there is something in an especial advantage of great import; a small personal sacrifice, may seem to many, but precious to him who has something in mind besides mere teaching, no matter how highly he prize his profession—namely: that *one day in the week* when he has no other avocations to interfere with his creative in this hustling world—unless it be an artist or a denizen of Bohemia—then venture to set apart a whole day in every week for his own exclusive use—to do with as he pleases!

ADVANTAGES IN PROSPECT.

There was a day when a great English literary light ventured to remark that to him music was "the least disagreeable of noises." If he lived to-day and thought of it he would not dare say it.

No literary man, no professional man, no professional man can afford nowadays to be without a certain appreciative knowledge of music (and of the other fine arts as well) if he expects to be considered a person of culture. It will no longer do for any prominent citizen, no matter how "successful"

Self-Help Notes on Etude Music

By P. W. OREM

SLOW MOVEMENT, FROM MOONLIGHT SONATA—L. VAN BEETHOVEN.

This is the first movement of what is probably the most universally known of all the Beethoven sonatas. In this particular sonata the usual order of the movement is reversed; the *allegro* movement (in sonata form) comes last, the middle movement is an *allegretto*, and the slow movement (usually the middle movement) begins the piece. Of the three movements, all undeniably masterpieces, the first is the one which is undoubtedly responsible for much of the popularity of this sonata. There is no reason why it should not be played as a separate number, especially since it may be effectively performed by players whose technique might be inadequate for the remaining movements.

There has been much speculation and discussion as to the term "Moonlight" as applied to this piece, and there are various, unauthenticated traditions concerning it. At any rate, the title is not Beethoven's own. As aptly put by E. B. Perry, this slow movement may be taken to "express unmingled sadness without any weakness of vital complaint; a calm, candid, but hopeless recognition of the inevitable." It is altogether likely, however, that it may have a different emotional appeal for each player or listener.

This movement, with its unbroken triplet rhythm, is written in the style of a free prelude, its characteristic motive, or "motif," being the figure consisting of a dotted eighth, a sixteenth and a dotted half. The annotations in the form of footnotes give some excellent directions regarding the interpretation of this lovely number.

MAZURKA IN G MINOR—SAINT-SAËNS.

This is one of the most pleasing of Saint-Saëns' shorter pianoforte compositions. The excellence of this piece and of a few others causes one to regret that the veteran French composer has seen fit to write chiefly in larger mould and heavier vein.

The mazurka rhythm, first idealized by Chopin, has been much employed by modern composers, frequently with great success. Saint-Saëns' Mazurka No. 1 is one of the best. It will be noted in this piece that genuine mazurka rhythm, with the accent falling on the second beat, is persistently adhered to. The sturdy principal theme in various registers of the pianoforte, each time with added strength. The interlocking of the hands is frequently necessary. This, when well managed, is a highly effective modern technical device. The theme must always stand out clearly, never being obscured by the accompanying harmonies. The middle section, in G major, is in lyric, pastoral style, contrasting strongly with the principal theme. This middle portion contains some very interesting chromatic harmony. Note the capricious coda, or closing theme, of this piece, with its dying-away effect and repetition of fragments of the themes, and the final vivacious measures and the crashing chords.

AT FLOOD TIDE—L. SCHYTTE.

This is a graceful composition of the *barcarolle* type, with a characteristic rippling figure in the right hand against the rocking accompaniment of the left hand. The first section of the piece (in G major) will require careful phrasing and dynamic treatment, with precise accentuation. The second section (in D major) must be rendered in a song-like manner. This portion has a quaint and interesting accompaniment. Note that the chords all fall on the second and fifth beats (counting six in a measure), and that they are all to be played with the pressure touch. This piece has musical merit and real educational value.

ECHOES FROM THE LAGOON—C. KOELLING.

This is a pleasing drawing-room piece, also of the *barcarolle* type, but differing much from the preceding. It is rather in the style popularized by Godard. Strictly speaking, a "barcarolle" is an

Italian boat song, "barca" meaning boat, but in modern music the term has been localized to mean a Neapolitan boat song, much in the same manner as the term "gondoliera" is associated with the songs of the Venetian boatmen. Frequently, also, the two terms are used interchangeably. In either case it is the song of the rower, sung to the rhythmic accompaniment of the oar, suggesting an atmosphere of love and romance. Both the "barcarolle" and the "gondoliera" have been idealized by nearly all modern composers, Mendelssohn being one of the earliest, followed by Chopin, Liszt, Rubinstein and many others of lesser degree. More recently Godard has been most successful with this form. Koelling's "Echoes from the Lagoon" is an excellent contemporary example. It must be played with grace, delicacy and expression. It may be of interest to note that practically all pieces of this type are written either in 6-8, 9-8 or 12-8 time.

DANSE ROCOCO—A. G. STEINER.

Several composers new to our ETUDE readers are represented in our month pages this month. Among them is A. G. Steiner, an American composer of promise. His "Danse Rococo" (old-fashioned dance) is a clever bit of writing, in a rather original vein. It is a genial and melodious number which should be much liked. It must be played in a precise, clear-cut manner, not too fast, and with due regard for the strong dynamic contrasts, particularly in the C major portion. This piece reminds one of some of the old English "May-pole dances."

GOLDEN MEADOWS—R. S. MORRISON.

This piece represents another American composer new to our readers. It is a modern gavotte, very tuneful, not difficult to play, but exceedingly effective. It should be rendered in a rather stately manner in very steady time. This will make an excellent teaching piece, and it will be liked by pupils. It is from a set of three drawing-room numbers entitled "Summer Fancies."

PSYCHE—G. GRAF.

This is a graceful waltz movement by a young American composer, also new to our readers. It is rhythmically interesting throughout and tunefully original. In point of technique it lies consistently in the early third grade, all the passage work being well under the fingers. Play in rather free time, with good contrasts.

MERRY LADS AND LASSES—E. L. SANFORD.

This is a lively teaching piece of the third grade, a march movement of the type known as "parlor or march march." It presents no special difficulties, except that the rhythm must be strictly preserved throughout. This *trio* with its cross-hand accompaniment is particularly alluring.

IN THE ROSE ARBOR—A. JACKEL.

This is an attractive drawing-room piece by a contemporary German composer, a very good example of its class, rather out of the ordinary. It will require a clear ringing tone and an expressive manner of delivery.

IN THE GIPSIES' TENT—MARIE CROSBY.

This is a little teaching piece, suitable for pupils hardly out of the first grade work. There is always a strong demand for such numbers. It should be played in characteristic style, in a spirited manner.

RURAL SCENES (4 hds.)—E. JAMBOR.

Two very entertaining duets: "Return from the Hunt" and "Dance at the Inn." These are original compositions, not arrangements. They are fresh in melody and original in harmonic treatment. Both require a characteristic interpretation. "Return from the Hunt" is a sort of trumpet *faux pas* in the French manner; "Dance at the Inn" is a rollicking number in the style of a "Hungarian Dance."

MAZURKA (VIOLIN AND PIANO)—M. V. NARSKI.

A concert or recital piece of much merit, not really difficult, but very brilliant. Emil Mlynarski was born in Poland, 1870, and studied with Leopold Auer. In 1898 he won the Paderewski prize at Leipzig with his violin concerto in D minor.

FESTIVE MARCH (PIPE ORGAN)—E. R. KROEGER.

This fine march is taken from a new set of eight pieces, suitable for a two-manual organ, by the well known American composer, player and teacher. It will prove a welcome addition to the church organist's repertoire of postludes. All the pieces in this set are excellent for teaching purposes.

THE VOCAL NUMBERS.

Two very interesting songs, totally different in type, appear in this issue. Minetti's "Speak! Speak Again," is a very artistic number which can be made highly effective when sung with the proper warmth of expression. R. M. Stull's new song, "A Dutch Lullaby," written in characteristic vein, is one of this successful composer's best works. It would make a fine *encore* number.

ON HAVING POISE.

BY CHARLES E. WATT.

No criticism of any public work is more disconcerting than the statement that it "lacked repose," while on the other hand dramatic and musical critics alike have decided long ago that nothing was so desirable as *poise* and *repose*. If the public performer approaches his work with an air of confidence, and if throughout the time he is on the stage he can give the impression that he dominates the scene and that he is complete master of the environment, then, indeed, is his task half done and his victory more than half won. The nervous and fussy performer may possibly wring success by a very excess of nervous force, and even he who lacks witfully in apparent repose may possibly have such great technique and such abundant emotionality that he can carry his audience by storm even in spite of the fact that his initial appearance may not have carried complete conviction, but unquestionably he will have to work much harder to do this than he would if he could approach the task at hand with a semblance at least of positive assurance that it was entirely under his control, and with a poise which would immediately ally his feeling of apprehension in his audience.

The teacher, too, who has poise is vastly better equipped than the fussy, fluttering work-for-immediately he takes his place by the side of his pupil there is a feeling of mastery, and a certainty in the mind of the pupil that he does know his work thoroughly; while, if he be the least uncertain and lacking in repose, he will have to prove every step as he goes along, and the pupil will be a long time in learning to value him at his real worth.

As a student it is necessary to cultivate two things if you wish later on to be a concert artist whose work carries immediate conviction, or a teacher whose pupils never hesitate an instant to respect and to obey, and these two things are concentration and thoroughness. Learn to think of the one thing at hand exclusively, when the time for practice is at hand put out of your mind all your pleasures and all your pains; think not at all of what you did last evening, of what you will do this afternoon, but concentrate your thought on the task immediately before you. Few people ever do reach the place where they positively put their whole being into their study, and if you can teach yourself to do this you may rest assured that you are on the highway to success—for it is positive that every artist has this ability in superlative degree, and it is equally sure that no one ever made even a partial success unless he had a partial control of himself in this respect.

The element of *thoroughness* is so much a part of the every-day teaching of each individual teacher and has been so dwelt upon time out of mind that it seems too trite for repetition, and yet nothing is more sure than that half preparation is fatal to permanent success in any line. You may be talented, ambitious, and you may have naturally repose, and whilst a very fine amount of natural ability, but if your technical and theoretical preparation has not been thorough and far-reaching you need not hope for position of importance.

"I am resolved first to be in thoroughly sound health so that I may also write good healthy music."—Richard Wagner.

GOLDEN MEADOWS GAVOTTE

R. S. MORRISON

Tempo di Gavotte M. M. ♩ = 88

The musical score for "Golden Meadows Gavotte" is presented in a standard musical notation format. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Tempo di Gavotte" with a metronome indication of 88 beats per minute. The score includes various dynamic markings such as *mp* (mezzo-piano), *f* (forte), *dim* (diminuendo), and *cresc.* (crescendo). The piece is characterized by its rhythmic patterns and melodic lines, typical of a gavotte. The score is divided into measures by vertical bar lines, and it includes fingerings and other performance instructions.

To Mrs. C. Sanders

ECHOES FROM THE LAGOON

SERENADE-BARCAROLLE

CARL KOELLING, Op. 421

Andante con moto M.M. ♩ = 112

THE ETUDE

RURAL SCENES

Return from the Hunt
Retour de la Chasse

EUGENE JAMBOR

SECONDO

Vivace con allegrezza M.M. ♩ = 104

2 *p* 2 *mf* *cresc.* *f* *p* *f* *p*

THE ETUDE

RURAL SCENES

Return from the Hunt
Retour de la Chasse

EUGÈNE JAMBOR

PRIMO

Vivace con allegrezza M.M. ♩ = 104

p *mf* *f* *cresc.* *f* *p* *f* *p*

THE ETUDE

SECONDO

Dance at the Inn
Danse dans l'auberge

Allegretto giocoso M.M. ♩ = 108

SECONDO

EUGÈNE JÁMBOR

TRIO
Meno mosso

* After D.C. go to Trio.

THE ETUDE

PRIMO

Dance at the Inn
Danse dans l'auberge

Allegretto giocoso M.M. ♩ = 108

PRIMO

EUGÈNE JÁMBOR

TRIO
Meno mosso

* After D.C. go to Trio.

SLOW MOVEMENT from the "Moonlight Sonata"

Adagio sostenuto M.M. ♩ = 50

L.van BEETHOVEN, Op. 27, No. 2

Si deve suonare tutto questo pezzo delicatissimamente e senza sordini. **a)**

Handwritten musical score for the first 12 measures of the Slow Movement of the Moonlight Sonata. The score is in G major, 3/4 time, and features a continuous triplet accompaniment in the right hand and a melody in the left hand. Performance markings include *legato sempre*, *sempre pp e senza sordina*, *pp ma cantando con espressione*, *dim.*, *cresc.*, and *decresc.*. Fingerings and articulation marks are present throughout.

a) "This entire movement should be played with extreme delicacy and with raised dampers." The direction as to the use of the pedal is not to be literally interpreted. The damper pedal should be released and again depressed at each change of harmony. This correct use is frequently indicated. This

movement may be played *una corda* throughout. **b)** The triplet accompaniment in the middle voice should be handled with discretion and somewhat subordinated throughout. The sustained bass tones and the melody in the upper voice should be played in a tender, dreamy manner, the melody being

Continuation of the musical score for measures 13-24. The score maintains the triplet accompaniment and melodic line. Performance markings include *cresc.*, *dim.*, *pp ma cantando*, *pp*, *decresc.*, *cresc.*, *pp*, *decresc.*, *poco rit.*, and *pp*. The piece concludes with a final chord in the right hand.

well brought out. **c)** While arpeggiating for the purpose of bringing out melody tones is to be generally discouraged there are a few passages in this movement where the device is peculiarly effective. These have been indicated thus: **d)** This **F#** is to be regarded as the closing note of the melody,

hence the additional stem. **e)** The \leq in these four measures apply more particularly to the melody tones. **f)** This middle voice should be well brought out. **g)** Slightly emphasize this leading movement in the left hand.

THE ETUDE

To Charlotte Amelia Sanford

MERRY LADS AND LASSES

E. L. SANFORD

Tempo di Marcia M.M. $\text{♩} = 60$

mf sempre legato

a tempo

= *Fine*

Trio *l.h.*

piu lento

D.C. al Fine

THE ETUDE

PSYCHE

PETITE VALSE

G. GRAF

Scherzando

Tempo di Valse M. M. $\text{♩} = 63$

ingrazioso

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

espress.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

三

<p> <i>Th...</i> </p>	
-----------------------	--

lusinando.

and

—

FIRST MAZURKA

C. SAINT-SAËNS, Op. 21

Poco vivace M. M. ♩ = 112 - 126

f
p
cresc.
cresc.
cresc.
cresc.
pp
marc. e cresc.
forlante
p dolce
pp

p
dim.
dim.
pesante
rit.
a tempo
ff
p
pp

IN THE GYPSIES' TENT

Tempo di Mazurka M. M. ♩ = 120

MARIE CROSBY

THE ETUDE

AT FLOOD TIDE

DEN FLUSS HINAB

L. SCHYTTE, Op. 22, No. 5

Moderato e con grazia M.M. $\text{♩} = 66$

1. *cantabile* *p*

2. *ff* *pp* *D.S.*

IN THE ROSE ARBOR
(5. B. Rosenlaube)

(In Försters Rosenlaube)
SONG WITHOUT WORDS

ADOLPH JÄCKEL

Molto

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features a complex arrangement of staves with intricate fingerings, dynamics, and articulations. The notation includes a variety of musical symbols such as notes, rests, and ornaments, as well as performance instructions like "moderato", "rit.", "Fine", "dolce", "con espress", "rall", "brillante", and "p.d.s.". The piece is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation is dense and detailed, with many fingerings and dynamics indicated throughout the score.

DANSE ROCOCO

A. G. STEINER

Vivace M. M. ♩ = 80

Vivace M. M.

p *f*

poco rit. *a tempo* *f*

Poco animato *poco rit.* *Fine* *f* *cresc.* *ff*

f *cresc.* *ff* *mf*

a tempo *f* *cresc.* *ff* *f* *cresc.*

accelerando *ff*

D. C.

 $\bar{D}, C,$

THE ETUDE

FESTAL MARCH

Registration:
Gt. Full
Sw. Full
Ped. Full
Sw. to Gt.
Gt. to Ped.

E. R. KROEGER, Op. 67, No. 8

Maestoso M.M. ♩ = 76

Manual

Pedal

2d time to Coda 1st time only

Sw. Soft 8' & 4'

Gt. 8'

Gt. to Ped. off

CODA

THE ETUDE

D.C.

Gt. to Ped.

THE ETUDE
MAZURKA

E. MLYNARSKI

METSICO

Tempo di Mazurka
M.M. 100-126

VIOLIN

PIANO

ff

poco rit.

all tempo

pizz.

arco

p con grazia

Fine

glissando

poco rit.

all tempo

rit.

all tempo

molto dim. e rit.

pp

molto dim. e rit.

pp

Trio

Trio

D.C.

D.C.

* After Fine go to Trio.

10

THE ETUDE

A DUTCH LULLABY

R. M. STULTS

ELLA BROES VAN HEEKEREN

Andante

Far o-ver the wa-ter so

Andante grazioso

blue and deep The lit-tle Dutch ba-bies are go-ing to sleep; Bright yel-low tu-lips are

nod-ding their heads And fluff-y young ducks are safe in their beds, While slow-ly the wind-mills go

whirl-ing a-round, Go whirl-ing a-round, go whirl-ing a-round.

Far o-ver the wa-ters the sails are furled, And the stars peep out on a sleep-y world; The

THE ETUDE

moo-cows moo soft-ly be-neath the trees, And the white sheep drowse in the eve-ning breeze, While

slow-ly the wind-mills go whirl-ing a-round Go whirl-ing a-round Go whirl-ing a-round.

Far o-ver the wa-ter comes down the night, Fad-ing and fad-ing the sil-v'ry light, While storks on their nests stand

white and tall, And o-ver the tree-tops the shad-ows fall While soft-ly the wind-mills go

whirl-ing a-round Go whirl-ing a-round go whirl-ing a-round

SPEAK! SPEAK AGAIN!

CARLO MINETTI

Andante

Your words, dear love, are like un-to sweet ro-ses, Plucked in the

moru and spark-ling with the dew. From thy red lips they flow like waves of sound, Pearls of the O-rient,

soft and sweet and true. Down in my heart they fall and hush the sad-ness, Clouds dis-ap-pear, and

sun, then stars, do shine. Speak! speak a - gain to me while your soft hand, The soft white hand, steals

si-lent-ly to mine.

THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

[Mr. Cooley's years of experience in conducting this Department designed to assist Teachers and Self-Help Students to a better understanding of vexing technical and pedagogical problems enables him to treat different subjects with profit and interest to our readers. Mr. Cooley is continually engaged in teaching and is thus familiar with the practical needs of the teacher.—THE EDITOR.]

BECOMING AN ACCOMPLISHED MUSICIAN.

"I am able to play, and do play the fifth grade semi-classics, but know absolutely nothing about theory, harmony, fugue, etc. When I wish to memorize a piece, I repeat it until I catch on. What would you advise me to do in order to become an accomplished musician, as I cannot afford a teacher?"

The solving of the question of how to become an accomplished musician lies almost entirely with the individual. Of course, a good teacher is an important factor, but the responsibility for achievement and is invaluable in taking charge of a course of systematic study. But in spite of this, many who have been deprived of this advantage have accomplished their purpose by their own study and those who have been denied nothing. The majority of those full of pupils who are not genuinely interested in their work. They think they are, but to the teacher they are not. They are not interested in students do nothing in their art outside of what they get in their teacher's studio. You may be sure that they will not come to much. It is those who make their own study, who are not content to let the teacher from what source, count for something, that become good musicians. There are many music teachers who are in reality among the least intelligent of the world. They cannot sustain a conversation on any musical topic for five minutes with dozens of amateurs who make no pretensions to knowledge. They are not able to give a student a retentive memory, and are a good reader, you can pick up an enormous amount of information that will be invaluable to you in the development of your art. They are not able to give you papers as much as you can, and in addition to this gradually accumulate a library of books, each of which should be thoroughly digested, however, and not merely read. They are not able to do as is the habit with many. It is the information that you make your own that is going to count. For your harmony you can take up "The First Year Course in Harmony" by F. A. B. and go through as possible. To do this in working without a teacher you will find it necessary to go through the book at least twice. The second time over you will find many mistakes in your earlier exercises and you will be able to correct them. The first wrote them. Do nothing with counterpoint until this is finished. For fugue simply read all you can find about the fugue and its analysis. By working continuously, as I have suggested, you will be surprised to find how much knowledge and information at the end of a year.

THE MUSICAL HORIZON.

"I am very anxious to finish in music, but sometimes I think my ambition is moderated. I studied music several years ago, but dropped it until last season, when I resumed lessons. I am studying sixth-grade music, and it does not seem very difficult for me, but still I cannot pick up any of the old piano pieces of the first grade and play it with ease. I cannot even play for the Sunday-school without practicing hard on the songs. I think I need sight reading, but my teacher does not want me to take it up. All the spare time I have is taken up with my work. I have to give me, but my fingers are stiff, and I am also unable to play octaves with wrist motion. Still my teacher

"Can you suggest any book that would be of any benefit to me, either in technic or harmony? Should I take up the study of harmony?"

There is no such thing as finishing in music. The phrase is a popular absurdity. Even musicians who have become world-renowned often go and study with acknowledged experts. The nearer finishing you are, the farther from it. In other words, the horizon is limitless. Mendelssohn said, near the end of his life, that the horizon was just beginning to open up before his eyes. Moszkowski says, that in order to become a musician of the very first

rank, fifteen years of unremitting and uninterrupted study are necessary. There is no limit to possible attainment.

If, as you say, you cannot play a Sunday-school tune, which at most would not be more than second grade, without hard practice, and yet are studying sixth grade music, you must be studying beyond your grade. If you are working with teachers, however, you will have to be a good deal more dissatisfied try another. It would be impossible for me to grade you without a personal examination. Neither could I assign you technique. As long as you are not sure of your own technique, you are in low his directions. If his instructions are not worth carrying out, why are you studying? I see no reason why you should not, however, practice sight reading if you do so during your spare time, and let him for working on the lessons he has assigned. For remarks on memorizing and harmony, see elsewhere in this department. The amount that you study is entirely a matter for individual decision.

MEMORY FALLIBLE

"Can you explain why pupils who have studied and memorized compositions will forget them if allowed to lay them aside for a little while, and when asked to play them, even with the music before them, fail miserably? It troubles me, and I wonder if my teaching is in any way at fault, and what I can do to correct the fault."

For exactly the same reason that a student so soon forgets the last poem he learned for rhetorical exercises, no one remembers either poem or music verbatim for long at a time, unless it is kept constantly in practice. Even those who make a business of playing in public have to constantly keep their music in rehearsal, in same manner as an actor has to keep reviewing his lines.

From the early stages of his study of the pupil should be taught what a repertoire is, that he should prepare such a repertoire, and that he should keep it in constant readiness for immediate use. The repertoire should be as small as possible, and necessarily be very small, consisting, perhaps, of one, three or four pieces. These, however, should not be allowed to lapse. As he advances in efficiency he will be able to add to it gradually, but it should never should consist of so many pieces that it interferes with his regular practice. A repertoire should never be a burden. As time goes on he can drop certain of his pieces, replacing them, however, with others. The repertoire should be made to depend on the ability of the student to memorize and retain. Capacity varies greatly along this line. One of the evils of the one lesson a week plan is, that the repertoire is too small to be worth the repertoire reviewed. At least two of them should be heard each week as a stimulus to the pupil to keep up his repertoire. It is a good plan to appoint a "concert master" to be in charge of the pupils of a class may gather and play out of the repertoire to one another. The ROUND TABLE would be glad to hear the result of such an hour that may have been tried by any teacher. The great pianists generally prepare the repertoire for their winter seasons during the summer months, and they are busy these during the season, and the majority of their pieces they play throughout their lives.

A BOOK FOR BEGINNERS.

"Will you please tell me what books to use in giving lessons to a beginner? Would it be well to begin with the Standard Graded Course, as that is what I had my instruction from? Please tell me how to teach the names of the keys?"

The Standard Course progresses rather rapidly for all pupils. Very bright ones might have no difficulty, but with others the teacher is supposed to exercise his judgment as to the use of supplementary material. When good judgment is used, however,

In this regard the book is most admirable. For an absolute beginner I would recommend that you use "First Steps in Pianoforte Study." It is capably arranged for this purpose. After the pupil has finished this let him take up the first book of the Standard Course, omitting preliminaries. This will not only serve as an excellent review, but he will now have no trouble with the latter half of the book. In studies and pieces that are difficult for a student his attention is likely to be so taken up with deciphering the notes and learning them that he neglects the position and free condition of his hands. Use the review of the easier numbers in the Standard Course to correct this.

Teach the keys one at a time as they may occur in the instruction book. The student should have no trouble in remembering them, as they are introduced so gradually, especially if you make it a point to ask the name of the key as you begin any piece. In this way they will learn to associate each signature with its proper key. When the scales are first learned they should be taken in their natural order of succession, and each signature thoroughly understood and memorized.

MEASURE CONFUSION

"I profit so much every month from your department that I again make bold to ask for advice.
"1. What would you suggest as the most profit-

"2. By what means can you get pupils to interpret music, so that they can compose stories on pieces they have studied?

"4. Why are the majority backward in making use of the staircase 'tough'?"

USE OF THE INFLUENCE POWER:

1. I am not an ardent believer in the utility of the Kunz Canons. They are too mature in conception for children. If used as finger exercises the pupil is so engaged in their seeming complexity that he forgets to look after his finger motions. They are too brief to be of interest to play, and hence contrapuntal study can better be pursued elsewhere. You will find a discussion of the Kunz Canons in THE ROUND TABLE departments of November, 1907, and February, 1908.

2. You will rarely find the originating faculty sufficiently developed in children for this. They look to the older people to tell them stories. I think you will find it necessary to take the lead in this yourself.

3. In $\frac{3}{4}$ measure there is by rights a strong accent every three beats, in $\frac{6}{8}$ measure only every six beats. You can only teach them to feel this, and even then there will be confusion. Even experienced musicianship sometimes errs in this point. There are many compositions in $\frac{3}{4}$ that would better have been written in $\frac{6}{8}$ measure.

4. Many teachers believe that the staccato touch should not be taught until a good control over the hands in legato position has been obtained. If you will also look back over your work and think how difficult it is to teach finger motions, you will doubtless note that learning staccato is no more so, although it seems so when taken up, from the fact that some facility having been acquired, more is expected.

PROGRAMS.

"The letters and answers in the **TEACHERS' ROUND TABLE** are of great interest to me, and many things that have puzzled me have been therein explained.

"Will you kindly suggest a program of good pieces, ranging from the sixth to the seventh and eighth grades? I can play difficult music, but as I live in a small town I have no opportunity to keep in touch with the musical world. I would like something brilliant, and if you will kindly give suggestions as to their rendering I shall greatly appreciate the favor."

THE ROUND TABLE is glad of your appreciation and thanks you for it, but is very sorry that space will not at present permit of pieces such as you desire. However, THE ROUND TABLE can refer you to a source that will provide you with just the information you desire, and in a most satisfactory form. Procure a copy of "Descriptive Analyses of Piano Works," by E. B. Perry. It contains full descriptions of fifty-three standard piano compositions, and any suggestions as to their effective performance, and also one or four essays on matters connected with musical performance. I will suggest for you a program of pieces which you will find ably treated in this book:

PUBLISHERS' NOTES

Guide for the Male Voice. By F. W. Root. This is the next volume that is to be issued in connection with Mr. Frederic W. Root's well-known vocal course, "Technic and Art of Singing." The work gives particular instruction as to the development of bass, baritone and tenor voices, providing special exercises and songs. The work will be a great help and aid to women teachers who have to deal with the characteristics which differ from those of the female voice.

This work should have been ready to deliver to the advance subscribers during the past month if it had not been that at the last moment Mr. Root, in order to improve the book, decided to add considerable material to it. That material is now under way, and unless something unforeseen occurs it will be possible to promise the book about the time this issue reaches our subscribers.

In the meantime the special advance price introductory offer of 30 cents remains open until March 31st only.

Novelties for We have just received Six Hands. From Europe a series of easy pieces in the third grade for six hands. These compositions are very melodious and well arranged. For those in search of novelties for pupils' recitals we can heartily recommend this series, any of which will be sent "On Sale" with our regular liberal discount.

Hofmann, "Rosebud".....\$0.75
Gossec, "Gavotte from Olden Days".....30
Hirsch, "Friendship Polka".....50
Leonard, "A Tour in An Auto".....75
Heller, "An Open Air Dance".....50
Goldie, "Frussian March".....75
Leonard, "At the Telephone".....75
Strauss, "Radetzky March".....75

A catalog of music arranged for six hands, two pianos, four hands, eight hands and other combinations will be sent free upon application.

New Musical Constant additions are Post Cards. Being made to our large list of musical post cards. Each month we receive from Europe new cards of famous musicians. These cards are all printed in the superb platinum type finish and feature tasteful studio decorations at a minimum cost. During the past month we have received as novelties:

Bonci, Debussy, Guilman, Halé, Henschel, d'Indy, Joachim, Marchesi, Melba, Mossel, Patti, Scharenkwa, Sitt, Walden-Quartette, Ysaye.

The card of Joachim is a superior photo, and that of Ysaye playing the violin is perfect in detail. In ordering these cards it is necessary to state March Novelties, as we have two other series of Ysaye and four of Joachim. These cards are all sold at uniform rate of 50 cents per dozen, or 5 cents each, postpaid. We carry in stock the largest list of musical post cards in the country. A catalog of over 300 subjects will be sent free upon application.

Twelve Short Melodious Pieces during the present month the special price of 30 cents. By Giza Horvath. offer on this volume. This is a set of twelve new and original pieces of characteristic style, by a popular composer and teacher. They are all attractive and as varied as possible. Pupils will be sure to like them. They lie chiefly in the second grade, although a few of the pieces are a trifle more advanced, approaching the early third grade. All, however, are adapted for small hands. During the current month, for introductory purposes, we are offering this volume at 25 cents, postpaid, if cash accompanies the order.

Sacred Songs: We will continue for **High Voice:** this month only the **For Low Voice:** special offer on our two new volumes of sacred songs. One volume is for high voice, and the other for low voice, and while some of the songs will appear in both volumes, each volume will contain the majority of songs adapted for the respective voices, high or low. In other words, the contents of the two volumes will by no means be the same throughout and neither volume will contain any trite or hackneyed material and no songs will be found which have appeared in other collections. We feel sure that these volumes will be highly appreciated by singers, especially by church singers.

For introductory purposes we are offering either volume at 40 cents, postpaid, if cash accompanies the order.

Czerny's Studies. These two volumes, Op. 267 and Op. 453, of Czerny's studies, both very popular and widely used, are now ready and the special offer on each is hereby withdrawn. Both are published in the Presser Collection, and are gotten out in the very best possible style. We can highly recommend our edition of these works.

Musical Fairy Book. This little volume by Sartorio, is now ready and the special offer is hereby withdrawn. We shall be pleased, however, to send the work for examination to all who may be interested. It is really a most attractive work for use with young pupils. The pieces all lie in the treble clef and each one illustrates some well known fairy tale. In most cases the book is accompanied by text which tells the story. Young people especially will be interested in them and musically they are extremely well written.

Guritt, Op. 82. This volume is now ready and the special offer is hereby withdrawn. It is one of the new numbers in our Presser Collection and has been very carefully prepared. It is well gotten up and clearly printed. As this is a popular volume we anticipate that our new edition will prove welcome and will be widely used.

Easter Music. During the present month the special offer on preparations for the Easter Day Services have been made, and if we are to judge from the numerous requests to order, they will be very popular. The day will be marked everywhere by the usual good musical programmes in the churches of all denominations. To those who have not yet selected their solos, quartets and choruses for the occasion we suggest an early application to us for an assortment of appropriate material to be sent for inspection.

In addition to the anthems and solos mentioned in the February issue, we now take pleasure in announcing these: "Sing With All the Sons of Glory," Solo for medium voice, by Mueller; "He is Risen," anthem, by Attwater; "Behold I Show you a Mystery," by Solly. Others may be found in our regular advertising columns, and any of these publications may be ordered from us for examination. Patrons may depend on prompt service and liberal terms.

Music "On Sale." It occasionally comes to our knowledge that patrons entertain a mistaken impression to the effect that the "On Sale Plan" is available only at the beginning of the teaching season; this is far from true, as this plan is in operation continually so that customers are always at liberty to ask for music to be sent on sale, subject to settlement at the close of the usual term. Music may be sent in June, teaching season, and may be in June of the next year. We have "On Sale" customers in India, China, Japan, New Zealand, South Africa and many other foreign countries, to say nothing of the thousands in America, including Canada and Mexico. The music school season varies so much, even in the United States, that we find our "On Sale" business extends completely through the summer months. This "On Sale" scheme is one of which all music teachers should avail themselves; it saves time, expense and annoyance without obtaining any advantage for music not actually used. We should be glad to send full details of this plan to any teacher making application for same.

Standard Compositions. ready, and the special price is hereby withdrawn. It is a splendid collection of pieces; one of the most interesting of the series. Its educational qualities and musical worth will appeal to the teacher, and the pieces themselves will prove most attractive to the pupil.

Although this volume is no longer on special offer, we shall be pleased to send it on examination to all who may be interested.

Heuser's Piano Studies. This volume is now off special offer. The press and the special offer is hereby withdrawn. This is an excellent set of modern studies, affording fine drill in velocity, is suitable for pupils of the early third grade, and is especially adapted to precede Czerny's Velocity Studies, Op. 209. We shall be pleased to send it on examination to all who may be interested.

Organ Repertoire. This is the final month of the special offer on the Organ Repertoire. The work is almost ready, but we have had to delay it for this month only. It is a large and important work and has entailed much care and attention in its preparation. We are sure that the work will prove a great success and come into general use, as has our previous volume entitled "The Organ Player." It will be a handsome volume, superior in every respect. The special price will be 65 cents, postpaid, if cash accompanies the order.

Questions and Answers on the Elements of Music. By M. G. Evans.

We are very glad, indeed, to see the interest taken in this work. It is one of the most useful that we have ever published. The name has been changed to "Behold I Show you a Mystery," by Solly. Others may be found in our regular advertising columns, and any of these publications may be ordered from us for examination. Patrons may depend on prompt service and liberal terms.

Four-Hand. This is the title of a new Miscellaneous collection of duets for concert and home use. It is implied by the title of the book, it is a miscellaneous collection containing pieces in all styles, classical, romantic, operatic and popular. In point of difficulty the pieces range from Grade 3 to 5, with a preponderance of the lower grades. It will be a large book, handsomely gotten up and clearly printed from large plates. There will be in all about 20 duets. Many of the pieces are original for four hands; others have been arranged for four by a piece is a gem. The work is already being used, and is about going to press, but, during the current month for introductory purposes we are offering it at the especially low price of 30c, postpaid, if cash accompanies the order. If the work is to be charged, postage will be additional.

Bach's Little Fugues. Some time ago we published in this volume a collection of "Little Preludes of Bach." This volume is largely used for teaching, as it is an excellent preparation for the more advanced works of Bach, and affords special drill in elementary polyphonic playing. We have decided to issue another volume which will contain the "Little Fugues" of Bach. These little fugues may be used directly to follow the little preludes, or they may be used in conjunction with the little preludes. While they are a trifle more advanced in difficulty than the little preludes, they are not so difficult as many of the inventions.

In addition to publishing the little fugues complete in one volume, we will issue also another volume containing the little preludes and little fugues complete. Both these new volumes we are offering this month at special introductory prices. We will send the little fugues for 20c, or we will send the little preludes and little fugues (complete in one volume) for 25c, postpaid in either case, if cash accompanies the order.

Melba Photographs. We have a limited number of platinum cards of Madame Melba in costume. The cards are 7 3/4 x 1 1/4 in size and add an addition to any singer's studio, being of great use, as has our previous volume entitled "The Organ Player." It will be a handsome volume, superior in every respect. The special price will be 65 cents, postpaid, if cash accompanies the order.

New March Album. The demand has forced us to issue a new march album for piano solo containing the latest and best music for the march, including two-steps, the grand march and the slow march. The music of this book will be entirely modern, and it will be our aim to make it one of the best books of this kind on the market. Our usual custom of offering works of this kind to the public at a reduced rate will hold good on this work during the present month. Therefore if anyone sends us 25 cents we will send this book postpaid to any part of the United States and Canada where it is published.

First Grade Studies for the Piano. By L. A. Bugbee.

We have in press a set of studies of the very easiest grade for the piano written by a musician whose life has been spent in teaching children. This work is the result of many years' practical experience in teaching beginners. The exercises are all original and many of them contain words. They are unusually interesting and progress in difficulty in the most gradual way possible. The pupil is first of all interested in the studies, and these studies are bordering on pieces in a very great many ways. We predict a very wide circulation for this work among those who have to deal with elementary teaching. The work is to be gotten out in the most approved manner, and we will place it on special offer for 20 cents, postpaid. Do not fail, if you have any beginners to teach, to procure at least one copy of this work.

Kindergarten Method. By Landon & Batcheller. This work, which has been in the course of preparation for some time, is now approaching completion. The teachers' edition is entirely done and in the hands of the practical printer. The pupils' book will not be ready for some time to come.

At the present time there is no book on kindergarten music teaching. The only way that a person can become acquainted with the subject is to take some of the patent systems that are advertised by various parties. These various patent systems are not published and are only given to those who take the course, and they have no material which is for sale on the market, so that this work will be the first kindergarten method published. This system will not require an expensive studio furnishing and is adapted to classes of from four to fifteen members. It lays the solid foundation for the ultimate artistic performance and forms the first musical ideas so that rapid as well as thorough results may be attained. It is the aim of the authors to produce a method by which music may be scientifically taught to the young child by natural means and in a pleasing manner.

We offer the two volumes, the teachers' and the pupils' volume, for only \$1.00.

Reprinted Editions Modern Sonatas, for February, edited and revised by Marits Leef-son. This work has passed through quite a number of editions. A most useful work for teachers, with careful expert editing; a pleasing introduction to the classics.

Plaster Plaques From Stuttgart, Germany, we have received a consignment of composition reliefs of musicians. These plaques, in size 4 1/2 by 6 1/2, are unique in design, and provided with a clasp for hanging requirements. The heads are treated in tasteful shades that bring into sturdy relief the physical characteristics of each subject.

In the list we have reliefs of Bach, Beethoven, Brahms, Handel, Joachim, Liszt, Mozart, Schubert, Schumann and Wagner. The price of each plaque is 50 cents net. Postage is extra. This amounts to about 15 cents for single copies, but when two or more are ordered the cost would hardly be over 25 cents.

"No Name" Orders and Returned Packages. Packages of music are returned daily with no name attached upon them by which we can identify the sender. Then the post office has a way of either not postmarking printed matter or of postmarking it so that it cannot be read.

Result: By means of careful and lengthy investigation, going so far as even communicating with the postmaster or the express agent, etc., etc., we are able to identify about half of such packages; the balance which we find it impossible to identify are the cause of almost all the complaints which we receive with regard to accounts.

The name and address of the sender should be placed on the outside of every package returned to us. We receive hundreds every day; it is obvious that otherwise it is impossible for us to know from whom they come.

No name orders belong to a different class. It may be surprising, but there is not a day goes by that this office does not receive postal orders and even letters to which no name has been signed. The result from this is that our claim of being the *quickest mail order music supply house* in the country is severely attacked by the persons who neglect to sign their names to the orders, thus rendering it impossible for us to fill them at all.

Program Forms. We desire at this time to draw attention to the program forms which we brought out last season, and which have been used very largely since then. We made them because of the demand there was for an attractive form that could be gotten in small quantities at a fair price.

These program forms are in two styles, one "Concert given by" as the title, and the other "Recital by the pupils of," Both are printed in two colors, the former perhaps slightly more attractive than the latter. The price is 75 cents per hundred. The matter to be inserted can be either written in, printed or mimeographed. Sample of both free for the asking. We do not do the printing.

NEW PUBLICATIONS. Touch, Phrasing and Interpretation, by Alfred Johnstone. Published by William Reeves, London. \$1.50, net. Mr. Johnstone has ideas of his own, some of which are valuable. There is much in his book that is practical, helpful, and free from that "clapnetic" style (to use his own word) which so frequently mars works devoted to the aesthetic side of piano playing. Considerable space is given to the discus-

APRIL ETUDE: THE MOST NOTABLE EVER ISSUED

In consequence of many unusual features, some of which are mentioned below, the price of the Easter ETUDE will be raised to twenty-five cents; regular subscribers will receive it without extra cost

A Beautiful Supplement. 15 Attractive Pieces. Articles of Great Value.

A Supplement that has hitherto sold everywhere for \$1.00

BALESTRIERI'S MASTERPIECE BEETHOVEN'S "KREUTZER SONATA"

printed in 10 colors to resemble an oil painting. This picture took the first prize at the Paris Salon in 1900 and since has become the most popular of all musical pictures.

MME. MARCELLA SEMBRICH on "How Fortunes are Wasted in Voice Culture." "The greatest coloratura Sopranos of our times," who has just retired from opera after 25 unimpaired years, gave this exclusive interview to THE ETUDE on the day after her retirement.

ERNEST SCHELLING, the American Virtuoso and disciple of Paderewski in an exclusive article for THE ETUDE tells "How to study a new Piece." It gives the teacher and pupil much-needed advice that can be directly applied to their daily work.

ADDITIONAL FEATURES WILL MAKE THIS ISSUE WORTH DOUBLE THE INCREASED PRICE

Avoid disappointment by ordering in advance. The December and January issues are now out of Print



SEMBRICH



SCHELLING



LESCHETIZKY

THEODORE LESCHETIZKY on "Modern Piano Playing." The teacher of Paderewski, Bloomfield-Zeiser, Gubrilowitch, Espöfi, Hamburg, Katherine Goodson, and other famous virtuosos gives important advice to students in an article secured exclusively for THE ETUDE.

TEN PRACTICE RULES by Mme. Bloomfield-Zeiser, W. H. Sherwood, B. J. Lang, E. R. Kroeger, Perlee Jervis, Amy Fay, Charles A. Watt, J. Zielinski, A. Lambert and others will contribute to a symposium upon "The ten most necessary conditions for piano practice," which will make the most valuable educational feature of the issue.

FREE to all.
E BURPEE & CO., PHILADELPHIA, PA.

—JUST ISSUED—

Complete School of Technic FOR THE PIANOFORTE

By ISIDOR PHILIPP

PRICE \$1.50

Comprehensive, Exhaustive, Practical. The Last Word from a
Great Living Authority

M. PHILIPP is the leading professor of pianoforte playing in the Paris Conservatoire, and this work embodies the **best** of his years of experience both as teacher and player. M. Philipp is advanced in thought and methods, thoroughly abreast of the times. In compiling and arranging this school of technic he has hit upon just the needed exercises and upon the logical manner of their presentation.

The volume opens with a series of Exercises for the Flexibility and Independence of the Fingers, chiefly based upon holding and repeated notes, and other figures in the five-finger position. These are followed by velocity exercises and various chromatic exercises. These exercises are carried out in various keys and in a variety of rhythms, rhythmic treatment and the employment of all possible keys being one of the important features of the work.

The Scales are given in full in all keys, with the proper fingering, together with numerous models for varied scale practice. This section is treated in an exhaustive manner.

Chords and Arpeggios are presented in a thorough manner, the arpeggios being given in full in all keys with various models for practice. Arpeggios based on major and minor common chords and dominant and diminished seventh chords are given complete, also various irregular arpeggio forms.

The department of Double Notes is very extensive. This is an important feature in modern technique. Scales in double thirds and in double sixths are given complete in all keys with the correct fingering. All fingerings are given for the chromatic scale in double thirds. The fingering is given for all double intervals.

A goodly space is given to the development of Octave Technic in all forms. This is a department frequently neglected, but in this work all essential material will be found for the practice of octaves from the wrist, legato octaves, hooked octaves and broken octaves.

The Trill is thoroughly treated, all forms and various fingerings being given. Considerable attention is also given the Tremolo and repeated notes and chords.

A chapter is devoted to the Glissando and final Bravura exercise is given for the development of finger resistance.

Rhythmic Practice is insisted upon in the entire work, and to this end copious annotations are given explaining the various forms.

All the exercises are carried out in all keys and in both hands, thereby insuring systematic and equal training.

This work may be used in DAILY PRACTICE and should become an indispensable portion of the routine work.

THEO. PRESSER, Publisher, Philadelphia, Pa.

A. D.

1909



Registered U. S. Pat. Office

This is the 129th anniversary of the establishment, and continuous and successful operation, of Walter Baker & Co. Ltd. of Dorchester, Mass., whose Cocoa and Chocolate preparations have a world-wide reputation for absolute purity, high quality and delicious flavor, attested by 52 Highest Awards at International and Local Expositions in Europe and America.

MEN'S BORATED TALCUM TOILET POWDER



"Baby's Best Friend"

and Mother's greatest comfort. **Mennen's** relieves and prevents Chapped Hands and Chafing. For your protection the genuine is put up in non-refillable boxes—the "Red Top Line" with **Mennen's** face on top. Sold everywhere or by mail 25 cents—*Sample Free*.

For Business Value (Retail Price) **Double Free**—it has the most of **Perfumed Face Veils**. *Sample Free*.

GERHARD MENNEN CO., Newark, N. J.

Mennen's Red Top Toilet Powder, Oriental Order ? No

Mennen's Borated Baby Face Veils. Sample Free

Specially prepared for the company. Sold only at **Bureau.**

IVERS & POND PIANOS

We can furnish you with an Ivers & Pond Piano no matter where you live, with as little inconvenience as if your home were in Boston. From every view-point, Ivers & Pond Pianos reveal superiority. Our 1909 models, now ready for shipment, are masterpieces of scientific pianoforte construction and are unequalled for refinement of tone, beauty of case design and durability.



The Florentine Grand.
Dimensions: 5 feet 11 inch long; 4 feet 3 1/2 inches wide. A paper pattern showing floor space required mailed free. The Grand par excellence for small rooms.



Style 361.

A new model of charming musical qualities and exquisite case design. An ideal piano for home use.

Information About Buying.

If we have no dealer near you, we can supply you directly from our large Boston establishment, guaranteeing entire satisfaction, or the piano returns at our expense. Attractive arrangements for time-buyers available throughout the United States.

Full Information If You Will Write Us.

IVERS & POND PIANO COMPANY,
141 Boylston Street, Boston.

VOSE PIANOS

have been established over 55 YEARS. By our system of payments every family in moderate circumstances can own a VOSE piano. We take old instruments in exchange and deliver the new piano in your home free of expense. Write for Catalogue D and explanations.

VOSE & SONS PIANO CO., Boston, Mass.